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Moving Picture WORLD

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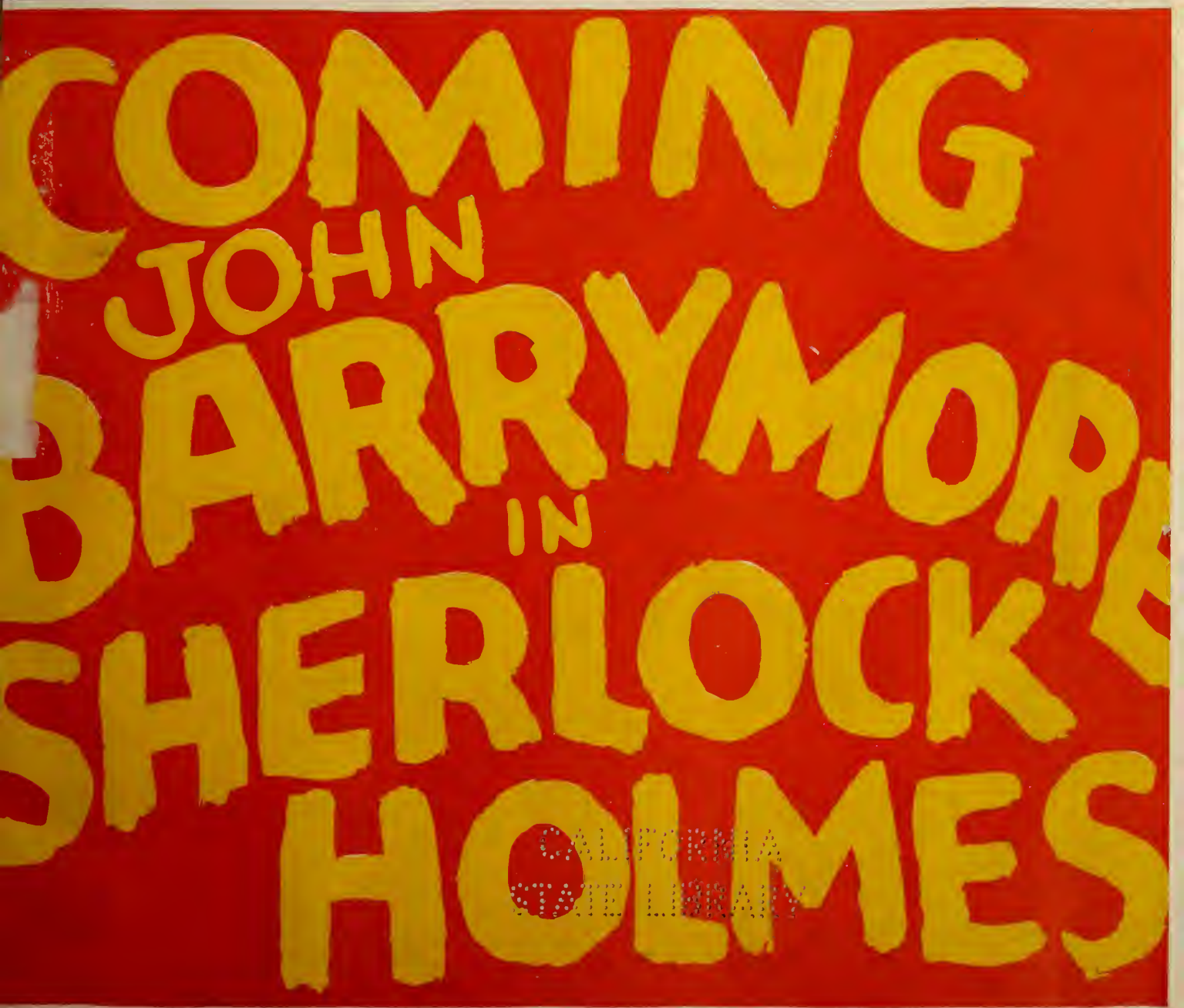

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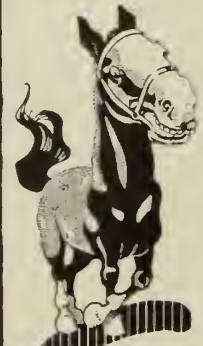
Second to None!

"I CAN say without a second thought that Century Comedies are second to none. I cannot praise them too highly."

D. J. Walsh
HIPPODROME
Buffalo, N. Y.

"I will always be glad to show a Century at this theatre!"

Eugene Quigley
ASCHER'S CAPITOL
Cincinnati, O.



QUEENIE
THE TRICK HORSE
JOHNNY FOX
THE KLEVER KID
BROWNIE
THE WONDER DOG
LEE MORAN
THE MERRY MIMIC

CONSISTENTLY GOOD!

CENTURY COMEDIES

The Screen's Sweetest Kiddie in A Story Everybody Knows!

YOUR patrons have waited patiently for this combination—Little Baby Peggy in "Little Red Riding Hood." Now you can give it to them! Every kiddie in your town will want to see the story they know by heart on the screen—and they'll bring their mothers and fathers! See your Universal Exchange today!

JULIUS STERN *will present*

BABY PEGGY

in

"LITTLE RED RIDING HOOD"

Directed by
ALF. GOULDING

Century Special Production

RELEASED THRU

UNIVERSAL

GEORGE ARLISS

in

"The Man Who Played God"

...e. "The Man Who Played ... God" is an example of what the public is ... yearning for. ... The C...

Says The Motion Picture News
(See September 16 Issue)

But →

...great artist and ...regen... ated being. The great trouble with the picture is that many who see it will want to shelve other pictures to play it because it presents a brand new idea.

The action is swift and ... in composing his pictu... the di... time...

Says The Exhibitors Trade Review
(See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

See it at your UNITED ARTISTS CORPORATION *Exchange*

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Picture You Can Show and Look Your Patrons in the Eye As They Go Out

Albion Productions Incorporated presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

A Powerful Dramatic Close-up of the American Home of To-day

A photoplay that lifts the veil of secrecy from the home-life that exists in every community.

A picture that every woman will be sure to see and then tell her friends to go see it.

A great star, with an all-star cast, in a great story that has love and romance, pathos and humor, joy and despair, success and failure—everything that goes to make a 100 per cent box-office feature.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

It's New—
It's Novel—
It's Different—
The First All-color
Feature Length Picture

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

"Melodrama intense and unrestrained.—Action in abundance.—Hits you squarely between the eyes."—N. Y. American.

"A new and beautiful addition to screen art.—London's great fire is marvellously reproduced."—N. Y. Telegraph.

"In a class by itself.—Lady Diana Manners is unquestionably beautiful."—Trade Review.

"Here is realism beyond the scope of the ordinary picture."—N. Y. Evening Telegram.

"Splendidly done.—Gorgeously beautiful.—Lady Diana Manners is beautiful."—N. Y. Mail.

"At last a new dramatic situation, the like of which has not been done before."—Brooklyn Eagle.

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

MARION DAVIES

CREATED BY
COSMOPOLITAN
PRODUCTIONS
A Paramount Picture

WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises!

Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America, in fact, the picture merits visit after visit to grasp all its glories." —*Robert G. Welsh, Eve. Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over." — *N. Y. Mail.*

"When Knighthood Was In Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it." — *Harriette Underhill, N. Y. Tribune.*

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries."—*Daily News.*

"When Knighthood Was In Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—*N. Y. World.*

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition."—*N. Y. Sun.*

"When Knighthood Was In Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King!"—*N. Y. Times.*

"No one can afford to miss this great screen masterpiece, and you may be assured we will go again."—*Evening Journal.*

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—*Morning Telegraph.*

"You come away from 'When Knighthood Was In Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue."—*N. Y. Globe.*

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy."—*Edward E. Pidgeon, Journal of Commerce.*

"When Knighthood Was In Flower represents the supreme achievement of the motion picture art."—*New York American.*

"Beautifully staged and photographed. The costuming is gorgeous."—*Evening Post.*

Playing to capacity and turning hundreds away at every performance at the

CRITERION THEATRE

BROADWAY AT 44th STREET :: :: NEW YORK CITY

Seats eight weeks in advance.

IN

WHEN KNIGHTHOOD WAS IN FLOWER

"The Most Exquisitely Beautiful Thing That Has Ever Been Done in Films"—MOVING PICTURE WORLD

A NEW TYPE OF MOTION PICTURE

Nothing Like It Has Ever Been Done Before

"THE ENCHANTED CITY"

A Love Fantasy

By

WARREN A. NEWCOMBE

By arrangement with HOWARD ESTABROOK

Robert E. Sherwood says in "LIFE": "It is a gorgeously beautiful picture that brings a new quality—something higher than photography—to the screen"

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

PLAYGOERS PICTURES
presents

Face to Face

MARGUERITE MARSH *and* COIT ALBERTSON

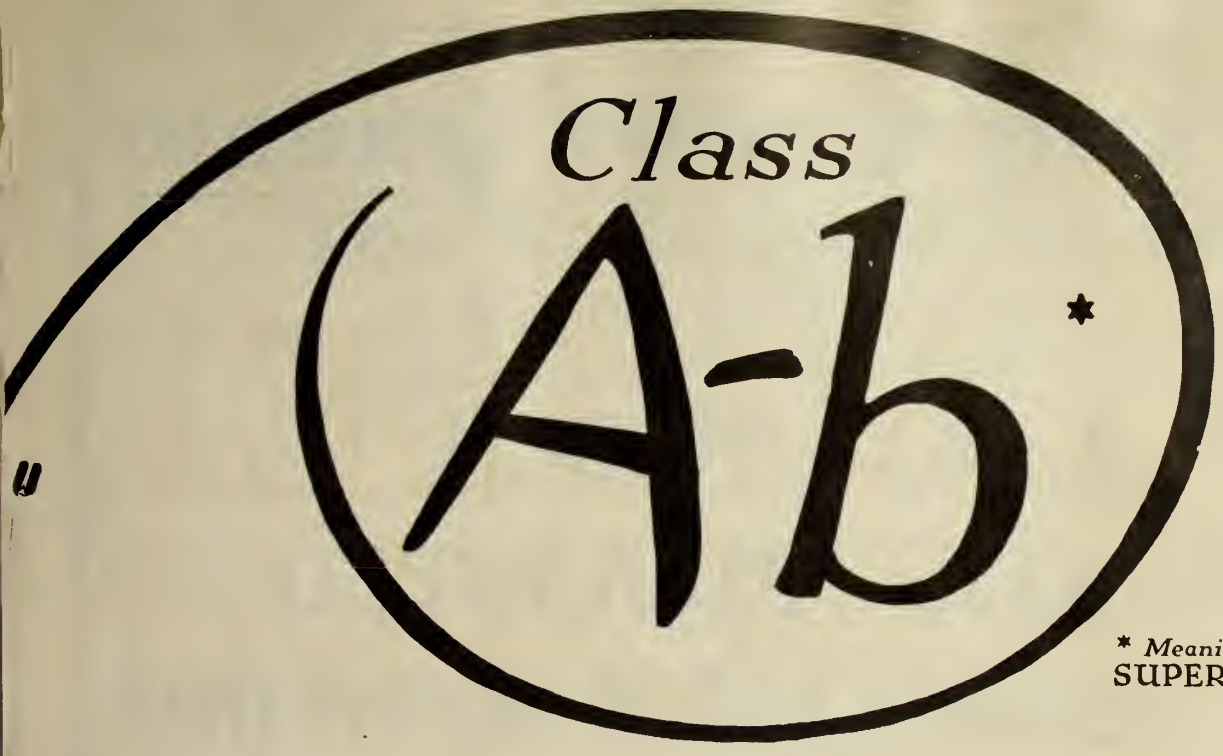
THE accused admitted breaking into the house—and bonds were stolen. He admitted firing a shot—and a man was found dead.

A girl, a guest in the house, challenged this conclusive evidence. Her heart told her that justice was being thwarted.

Marguerite Marsh, Coit Albertson, Richard Stewart, Edna Holman, Joseph Marba, William Kendall and Frances White in five reels of excitement.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.



says "SCREEN OPINIONS"

"The Veiled Woman"—Class A-b. (Superior)

"The Veiled Woman" is one of the most interesting of modern screen achievements. It is distinctly not "movie stuff," but is impressionistic in style.

Character development is excellent, the story is clearly defined and its points of argument clearly set forth. Lloyd Ingraham deserves a great deal of credit for his worthy attempt at the making of an inspirational picture.

SCREEN OPINIONS

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner.

MOVING PICTURE WORLD

An agreeable absence of the stereotyped and exaggerated small town types so prevalent in the motion pictures.

The picture is almost flawless.

THE MORNING TELEGRAPH

A very unusual picture. Contains a moral and certainly gets away from the general run of picture themes.

"The Veiled Woman" is the most out of the ordinary picture that has been shown in some time, or rather it is Myrtle Reed's story which is unusual. The theme is wholly unlike anything that has been used and is certainly a deviation from the general run of screen material.

For those who want pictures that are unusual, this latest Renco production can be highly recommended. It isn't likely that they have ever seen anything like it.

THE FILM DAILY

The offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

MOTION PICTURE NEWS

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.

EXHIBITORS TRADE REVIEW

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

WM M VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

YOU WANTED BOX OFFICE ATTRACTIONS

THAT'S WHY WE ENGAGED

E. K. LINCOLN
MARTHA MANSFIELD
MRS. RODOLPH VALENTINO

TO PLAY IN

"THE MADONNA IN CHAINS"

BY EDWARD OWINGS TOWNE

THE FIRST PRODUCTION ON THE PROGRAM

OF

THE AMALGAMATED EXCHANGES of AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

A Contract to Exhibit These Productions Is An Asset

The Madonna in Chains
by Edward Owings Towne

Sunshine of Paradise Alley
by Denman Thompson

Life of An Actress
by Langdon McCormack

Too Rich to Marry
by Edward Owings Towne

Driven From Home
by Hal Reid

It's Never Too Late to Mend
by Charles Reade

The Fire Patrol
by Harkins & Barber

The Land of the Living
by Martin J. Harvey

Her Fatal Night
by Hal Reid

Lost in New York
by Leonard Grover

Easy Money
by Edward Owings Towne

The Names of Distributors of Amalgamated Productions will be announced later—But it is up to you to get busy.

THE AMALGAMATED EXCHANGES of AMERICA, Inc.

An Independent Organization Comprised of Independent Exchanges

Executive Offices
1540 Broadway
New York City

STUDIOS
New Rochelle, N. Y.
Yonkers, N. Y.

We'll Pay for Our Mistakes If You'll Pay for Our Successes!

W. A. JOHNSTON, in his editorial on "Independence" in the Motion Picture News, stated our position exactly when he wrote:—

"A Good Picture is good no matter what its source."

Also he declared, "it is highly necessary that the Independent Producer get all the encouragement his product deserves."

Once again we are in agreement, as all the exhibitors who attended the Charnas banquets in Pittsburgh, Cincinnati, Detroit and Cleveland and heard our declaration of principles and policy will testify.

But we go further and state that we believe the exhibitors should support ALL good pictures, be they produced by big companies or small companies.

The theatre man should pay the small producer as good a price for Good Pictures as he does the big fellow who has the power to force a fair return for his product.

We agree with Mr. Johnston that the word "Independent", as used in this business, is misleading. It should be abolished from the language of the picture industry.

It doesn't mean what it pretends, because the only man truly independent in this business is the one who makes Good Pictures.

Good Pictures are all that count!

B. P. Schulberg has demonstrated that he can produce Good Pictures and he will continue to demonstrate that he can.

We are willing to stand on the Preferred Pictures he produces.

AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

We'll Pay for Our Mistakes If You'll Pay for Our Successes!

FIFTY MILLION

People will read, see, hear and talk about the

WARNER BROTHERS SCREEN CLASSICS

Our productions have been sold 100% throughout the country. Our efforts are now centered in selling the Warner screen classics *direct-to-the-public.* This will assure exhibitors capacity business when they show our productions.

The following pages will convince you, Mr. Exhibitor, that Fifty Million people will see our advertising and read our publicity. This is merely the first broadside of our sweeping exploitation campaign. The figures do not include the millions of people who have read the books, those who read the "fan," national and territorial trade magazines, or those who will read the newspaper stories of our float en route to the Warner west coast studios.

There will be more advertising in the Saturday Evening Post, more advertising in the Trade Papers, more publicity stunts, newspaper stories and other avenues of advertising which patrons of your theatre will see, hear and talk about.

We have pledged Exhibitors the utmost cooperation, and we are constantly striving to surpass their wildest expectations!

WARNER BROTHERS

Circulation — 2,500,000

THE SATURDAY EVENING POST September 30th, 1922

WARNER BROTHERS

Seven Great Pictures from Seven Great Books

Millions have read them—

Millions will want to see them on the screen.

WARNER BROTHERS

Producers and distributors of clean, interesting motion pictures, have spared no expense in selecting the best known screen players and directors to interpret the work of the best writers for the entertainment of the American public.

Ask the manager of your favorite theatre when these pictures will be shown.

The Crowd Speaks for Itself!

This is how they gathered for "The Masquerader" at the Kinema Theatre, Los Angeles. But read Sol Lesser's letter to Richard Walton Tully—

"I want to congratulate you on the triumph of "The Masquerader" at our Los Angeles Kinema Theatre. We turned many people away and it is the most satisfactory picture we have played there in months. Pictures of this character renew any waning interest of the public and mean much for our business. I witnessed this picture for the first time and it stirred me as no picture has for some time. I lost myself completely to my surroundings and I enjoyed the picture as much as the most enthusiastic ticket buyer. We anxiously await future Tully-Post-Young productions."

(Signed) SOL LESSER,
Vice-President, West Coast Theatres, Inc.

From Katherine Cecil Thurston's famous novel and the play by John Hunter Booth

Directed by JAMES YOUNG

It's Doing the Same Everywhere—

Richard Walton Tully's Masterpiece

Hailed As Her Best Picture!

Read what the Cincinnati Times-Star says:

"The Katherine MacDonald fans are going to like the 'American beauty' better than ever as a result of her new picture at Keith's. The story—'Heroes and Husbands'—has more life, more individuality and charm than any vehicle she has had in a long time. The statuesque star seems to like her role and has exhibited more 'pep' than usual—and she has much capable support. The theme is pleasant and the titles are adroit, and witty. Willard Louis, Charles Gerard, Charles Clary and Mona Kingsley, who is almost as pretty as Miss MacDonald, are in the cast."

Directed by Chet Withey; Story by Charles A. Logue; Produced by Preferred Pictures, Inc.

B. P. Schulberg *presents*

Katherine MacDonald

in

"Heroes and Husbands"

A FIRST NATIONAL ATTRACTION

"Hits the Nail on the Head"
Says Film Daily

"In selecting the drama of the northwest as the subject of his latest burlesque, Buster Keaton has hit the proverbial nail on its head. The subject is one which has not been satirized to any great degree and Keaton's antics have the advantage of novelty. There are several distinctly amusing episodes in the production, the scene at the fishing hole being unusually good. It is certain to keep them laughing. In the scene with the dog sled there is more mirth-provoking material. The piece as a whole is a commendable effort and a distinctly desirable addition to almost any bill."

Joseph M. Schenck presents

BUSTER KEATON
in
"The FROZEN NORTH"

Play Them All For Every Show Is A Good Show When Keaton Heads The Bill

"COPS" "THE PLAYHOUSE"
"THE PALEFACE" "THE ELECTRIC HOUSE" "THE BOAT"
"THE BLACKSMITH" "MY WIFE'S RELATIONS"

Written and directed by Buster Keaton and Eddie Cline

Distributed by Associated First National Pictures, Inc., World Rights

A New Idea in National Advertising of Motion Pictures!

Ellis Parker Butler

HERE'S some big news for you. Ellis Parker Butler, one of America's foremost authors, whose book, "Pigs Is Pigs," is known to practically every family, will write a series of six story advertisements in the Saturday Evening Post on "East Is West."

First National considered this picture so unusual it invited Mr. Butler to see it. He was so enthused over its bigness and its fine entertainment value that he agreed to write a message to the American public on its merits. It was then arranged to use these heart to heart talks in the most widely distributed medium known, The Saturday Evening Post.

Think of the tremendous asset in having Mr. Butler write these messages under his own signature. No more capable writer could be engaged to undertake such a campaign. And his high standing as a man of letters will carry additional weight. Besides, the American people love the personal touch in advertising, and especially when a man of so unusual attainments talks directly to them, telling them what HE thinks. This is something new in picture advertising.

We want the public to know that "East Is West" is a BIG picture, so big that it can't be compared with any previous Constance Talmadge picture. So we arranged for this unusual campaign to drive home the fact to every man, woman and child.

These six story advertisements will also be reproduced on six half sheet posters for your lobby, so that a single glance will connect the advertisement with the picture, even if any one should not have taken time to read them through, though they'll be so interesting every one **will** read them.

Joseph M. Schenck presents.

CONSTANCE TALMADGE

in

"East Is West"

8 reels of the best fun and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goosson.

Directed by Sidney Franklin
Director of "Smilin' Through"

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 6
Oct. 7, 1922

It's a Tough Job

Sitting in New York and attempting to analyze the thoughts and problems of trade readers in every section of the country.

It's best not to try it—from a New York viewpoint.

We are not going to. We much prefer to consider this editorial page a sort of listening post for the industry—reflecting the views and reactions of all the industry.

No more New York than it is Ohio—or California, or Canada.

* * *

As an Example—Take This:

New York, and trade paper men in particular, are given to considerable conversation and discussion just now on the pending "uniform contract."

We have just completed a Mid-West trip in company with other New Yorkers. Each city visited gave opportunity for face-to-face talks with numerous exhibitors. On each occasion the "uniform contract" was dragged into the conversation —by one or the other of the New Yorkers.

The exhibitor reaction was interesting.

There wasn't any reaction.

Unless you prodded a bit. And then it was something like this:

"Yeah, I guess the 'uniform contract' is a good idea. But what does it mean?"

* * *

What's in the Word "Contract"?

Then follows the business of explaining. An unsatisfactory task, for it doesn't seem to answer the questions that arise:

"Will the 'uniform contract' do away with advance deposits?"

"Will the 'uniform contract' prevent distributors finding a loophole when one of their stars becomes a Harold Lloyd or a Chaplin over-night?"

"Will the 'uniform contract' prevent an exhibitor overbuying just to freeze his opposition out—and never intending to show the pictures?"

"Will there be real PLAY DATES in the 'uniform contract'?"

Then you realize what should have been apparent to a film man earlier. That the "uniform contract" doesn't awaken much interest because no exhibitor ever expects to see a day when any contract—uniform or otherwise—will be a contract in the picture business.

He has never read the fine print on the reverse of the present contracts, so he cannot be expected to get very excited over a rewriting of the fine print.

In his experience, when an emergency has arisen, a contract has only been something which the stronger side flouted or used as a club—as best suited its purpose.

Sometimes the exhibitor won out because the distributor didn't like to lose a future good customer for the sake of enforcing the contract. At times the distributor possessed the MIGHT.

But, at any rate, says the average exhibitor:

"Uniform" means little. "Contract" means less.

* * *

The Cue for a Laugh

Weaving further ahead on the subject of contracts and the thoughts "out in the field," we know a certain conversational spot that is always the cue for a laugh.

You get the merry ha-ha about the time you mention the contract troubles of the poor producers with stars and directors.

If you persist in shedding a few tears for the plight of the producer in his dealings with unreliable temperaments, to whom a contract is a scrap of paper, the ha-ha grows into a raucous roar.

In Detroit—or Cincinnati—or Pittsburgh—and most likely any other spot at which you might step off a train, they tell you that the producers taught the stars all the lessons they need to know about contract breaking and contract observance.

They cite concrete examples.

Then once in a while someone will take from his wallet a clipping quoting some New York film man on the glory, sanctity and inviolability of contracts. This is the signal for a chorus of laughter by the assembled company—of exhibitors.

The exhibitor tells you:

"When a star or a producer becomes an unusually big magnet and feels that he should get more money for his pictures than they have been

contracted to the exhibitor for—it's the distributor who says, 'I'll show you how to get around those contracts.'

"Then why should he complain if the star or producer remembers the lesson? And puts it into operations with reverse English?"

* * *

And Here's a Surprise

If the exhibitors who write to trade papers have had one favorite for denunciation in the past year or so it has been the Hoy system.

Hoy, we were told recently, is doomed. Either he has been given a brief respite or the plank he is walking is extra long. At any rate, exhibitors have paid their respects to the departing.

Imagine our surprise, therefore, while sitting in a Cincinnati hotel lobby, to hear one exhibitor speak up in defense of Hoy!

"I don't care what most exhibitors say," declared this man. "Or what abuses may have crept in. This business will always need the Hoy system—or something without the name but serving the same purpose and functioning practically the same way.

"Perhaps I am prejudiced because I sold film before I became an exhibitor. But I know that unless there is some strong agency to keep the bad fellows in line I—and other reliable exhibitors—am going to pay to make up the loss in efficiency and money to the exchanges."

This from an exhibitor. But then another theatre man entered the arena.

* * *

What's Your Credit Standing

"What you say may be all true enough," remarked this speaker. "I won't quarrel with the Hoy system or any substitute our territory may have, because I long ago became accustomed to the funny things I have to meet in this picture game.

"But there is one shock to my pride that I have never really overcome.

"Before I came into the theatre business I was a retail merchant. I wasn't the biggest merchant in town, either. But at any of the wholesalers with whom I did business my name was always good for a bill of goods up to eight thousand dollars.

"In the film business my name isn't good for a plugged quarter.

"And if I keep on doing business along clean and straight lines for the next fifty years my credit standing will still be twenty-five cents less than a quarter.

"That's a shock to a man's self-respect and business pride that must cost this business thousands of dollars annually. You convince a man in no uncertain manner that you are always going to regard him as a crook and a sharp worker.

"What do you expect after that?"

This Is a Hard One

"Don't tell me that we have a lot of unreliable exhibitors and such conditions cannot be helped. Look at the annual bankruptcies, fires, and other questionable happenings in the dry goods field.

"But dry goods credit men face their problem and handle it intelligently. They don't lay down and say:

"Well, it's too big a job for us, Mr. Smith. So we will have to consider you a crook and everybody else a crook until you prove yourself otherwise—and even after that, to play safe."

* * *

Here's a Million Dollar Idea

"If this be advertising make the most of it."

The man, the men, the organization or the organizations responsible for what happened at this week's meeting of the New York Theatre Owners' Chamber of Commerce deserve more praise than an editorial pen is capable of bestowing.

Here's the scene:

Clergymen from every section of the city—and every denomination—present at a theatre owner's meeting. Seated—not in frigid formality at a guest table—but alongside exhibitors.

And hearing from the lips of these neighbors of the theatres' plans to show pictures of the Holy Land. Non-sectarian pictures—but inspiring. Each man to his own thought. One a week, for a year.

The general impression being conveyed that theatre men have been anxious to do such work and such community service—and have only awaited the opportunity and the means. And that, the means being offered, it has been grasped eagerly.

We don't need to editorialize on what a meeting of this sort means in clearer understanding and mutual benefit—to clergy and theatre men. That would be painting the lily.

* * *

But, being uncertain as to the brow due the laurel of praise, we'll mention all the names:

Geographic makes the pictures. American Releasing distributes them. The Theatre Owners' Chamber of Commerce brought about this week's gathering.

* * *

A Line for the Book

We are told that The Chicago Tribune said it. We are not certain, but it is worthy of any source.

Discussing a mysterious murder in New Jersey which finds a minister and his choir singer the unfortunate victims, "SOMEONE" has said, "The Churches need a Will Hays."

Put that in your act.

Robert E. Welsh

Legion's Chaplain Pictures Saviour as Film Man

Blackman Addresses Wichita Convention—Harmony Prevails

Wichita, Kansas, Sept. 26.
By wire to Moving Picture World.

WHAT is said to be the most successful convention ever had by the M. P. T. O. of Kansas was held at the Hotel Broadview here, Monday, September 25. Morton Van Praag, president of the organization, expressed the belief that more real business had been done and more results had been forthcoming than at any other convention held in the Sunflower State.

The meeting can well be called a co-operative one, for more than 150 exhibitors and exchange men attended. Complete harmony prevailed. President Van Praag called the convention to order. The executive board was in session the entire morning and the general meeting was not called until 1 o'clock. The so-called Hoy system caused quite a lot of comment and the organization is preparing a statement regarding this system for the press.

Medical films, which have been produced by unscrupulous men in the game for pecuniary benefit rather than educating the public, were condemned. The association commended the national organization for its establishment of its music department and for its extension of public service work.

Secretary Smith read a letter concerning the new music department and the work it has done and is doing to eliminate the music tax. The letter declared that the committee already had secured the co-operation of thirty-five of the biggest authors, composers and publishers, and it urged the exhibitors to use their music in preference to that of others and thus aid the committee in its work. The matter of amendment to the copyright law is to be taken up at Washington very soon.

Co-operation also has been received by the committee from the record people, the Radio people, from the National Hotel Men's Association, as well as many other hotel associations, and from the National Association of Dancing Masters. It was also declared that it was very essential that the committee should have the co-operation of the exhibitors. Members were urged not to pay the music tax.

The legislative program for this year was spoken of and district committees will be appointed to handle the legislative program. It was stated that last year the Legislature was very much antagonistic to exhibitors. The proposed law of prohibiting children under sixteen from attending any amusement house, unless accompanied by parent or guardian, was disapproved of greatly.

If the law was passed granting the screen the same constitutional rights of free speech and expression as the newspapers, this would automatically do away with the censor board, it was said.

Van Praag introduced the organization's new business manager, C. E. Cook, saying that the biggest step forward the organization ever took was the appointment of Mr. Cook, who was formerly with Capper Publications. Mr. Cook outlined his plans for the coming year. He will start an intensive membership campaign, publish a bulletin every week for the exhibitor, secure more publicity, have a better co-operation with the exchange men and the censor board, and establish an information bureau. Probably the most important step will be to make the organization self-supporting. This is to be done by various means, solicited advertising, running of slides, etc.

A committee to co-operate in an advisory manner with the Kansas board of censorship was appointed, consisting of M. B. Shanberg, C. E. Cook and R. R. Biechele, all of Kansas City.

The opinion was voiced that unscrupulous exhibitors put into their advertising things which hurt the exhibitors in general. It was urged that better advertising methods be used and that suggestiveness be avoided.

The principal and most inspiring speaker at the banquet given at the expense of the exchanges was the Rev. Blackman, of Chanute, national chaplain of the American Legion. He said that if Jesus Christ were alive today, he would not only sanction movies, but would employ them from every angle to "put over" his message to humanity. Mr. Blackman's speech, "Jesus and the Movies," has created a great deal of comment whenever heard.

"Christ would not be slow to grasp the illimitable possibilities in the movies," Blackman declared, "and in addition to giving His sanction to their use, He probably would write scenarios, direct His own pictures and even go so far as to act for the clicking camera. He would employ all the modern agencies existing today to scatter His message over the world. He would utilize newspaper advertising, telephone and telegraph, airplanes and every known device.

"Jesus used modern methods when He taught. He was a keen student of psychology and He knew His crowds. I believe that He not only would recognize the movies by attending them, but that He would use them for all they are worth, to project His message of love and life to the hungry millions who gaze longingly at the silver sheet. And what material for the film producer that man Jesus would make! Wherever He went in this day as in that, crowds would follow and the movie cameras would click at every turn.

"Jesus would realize the possibilities of the screen in reaching multiplied audiences. It would be no small inspiration to know that when He stood before the audience the scene would be reproduced before a thousand crowds by the camera. Imagine what it would mean to see that strong, tender, mobile face looking from the screen! Think what an infinite number of lives would be touched and transformed by the sheer understanding of it!

"One of the greatest advantages that Jesus would find in the movies would be the possibilities for character portrayal. What a scenario Jesus could write with His knowledge of human emotions and actions, with His sympathy for human weakness and suffering, with His grasp of cause and effect in human lives! He could unfold before our eyes the great mysteries and lessons of life and we would be as shaken by them as were His audiences in His Galilean ministry."

Blackman declared that the movies are a more patent influence for the upbuilding of human character than any agency the world has ever known. He also thought that religious prejudice against motion pictures is diminishing, as church authorities are realizing the infinite power of the film.

Other speakers at the banquet were W. Y. Morgan, candidate for governor; Richard J. Hopkins, attorney general, and a candidate for justice of the Kansas Supreme Court, and Fred L. Crabb, president of the Kansas division of the Anti-Saloon League of America.

All the speakers rapped foolish censorship of movies.

Techni Co. Warned

Patents Infringed on, Jerome Is Told —Suits Threatened.

William Travers Jerome, vice-president of Techni Color, Inc., has been notified by Prizma, Inc., producers of Prizma color pictures, not to manufacture, exhibit, lease or sell any color motion picture films made according to the process and with the apparatus described and claimed in U. S. Patent to Mason, No. 1,348,029, dated July 27, 1920, and which is owned by Prizma. Mr. Jerome and Techni Color, Inc., are also requested to immediately discontinue further exhibition of the film now being exhibited at the Candler Building, New York, and to account to Prizma for all gains and advantages received therefrom. Prizma is now taking steps for the immediate filing of suits.

Forty-five men have subscribed $1,000,000 in forming Techni Color, Inc. The inventor of the process is Daniel Frost Comstock, formerly a member of the faculty of the Massachusetts Institute of Technology. It consists of taking the pictures with a special camera on ordinary negatives, and coloring them by passing the negatives through a series of chemical baths after they have been developed in black and white. The company will not produce pictures but color negatives made by producing companies.

A corporation called the Techni Color, Inc., was chartered in Delaware September 12 last, and a subsidiary called the Techni Color Motion Picture Corporation has been chartered in Maine. It is proposed to build factories near this city and in Hollywood.

Opens 4 Exchanges

Goldwyn List Now Numbers Twenty-Six—Grainger Touring

Goldwyn has added two more new branch exchanges to its list, bringing the total up to twenty-six. James E. Grainger, personal representative of F. J. Godsol, president of Goldwyn Pictures Corporation, now on a tour of the exchanges, has just opened up a branch office in Portland, Ore., and arranged for another to be opened almost immediately in Butte, Mont. He had previously, on this trip, arranged for exchanges in Indianapolis and Milwaukee.

Forde Coming Here

Within the next few weeks, Walter Forde, the British screen comedian, will visit New York. He has just completed a series of six comedies for the Zodiac Company.

Mostly Our Films

Newfoundlanders Like Best Those from United States

Approximately 80 per cent. of the motion pictures exhibited in Newfoundland are of American origin, the remainder being Canadian, with a few English, according to a report just received from Consul Benedict, St. Johns. by the Department of Commerce, Washington, D. C. Practically all of the films are shown at St. Johns, the only municipality.

The programs in the Newfoundland theatres are along much the same lines as those of American houses, and consist usually of a news film or serial, one big picture and a comedy. Good melodrama is appreciated and is in good demand, but complex and problem pictures do not seem to take well. This may be due to a large extent to the fact that all films must have the approval of the local censor board before being exhibited. All the American stars that are popular in the United States are also popular in Newfoundland.

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Value Demonstrated

Public Service Department's Activities Get Quick Co-operation.

The quick and enthusiastic response that has greeted the initial activities of the Public Service and Educational Department of the Crandall Theatre in Washington, D. C., under the directorship of Mrs. Harriet Hawley Locher, has, the Crandall theatres state, amply demonstrated the value of such a public relations department as an integral part of the executive organization of every chain-theatre exhibiting unit in the United States.

Mrs. Locher's work has derived a considerable impetus from the splendid spirit of co-operation manifested toward the new Crandall undertaking by Mrs. Susie Root Rhodes, supervisor, and the Directors of the Municipal Playgrounds in the National Capital. While Mrs. Locher now has six flourishing organizations having direct contact with children represented on her advisory board, she deemed it best to exploit the interests of only one at a time and chose the Playgrounds as the medium of closest approach to all of the children at this season of the year.

A New Company

A new film production company has been formed, headed by Thomas Dixon, author of "The Birth of a Nation" and many successful novels and plays. The organization is now at work on the first of a series of feature screen plays adapted from Mr. Dixon's stories.

The production which is being screened is "The Beast," and a notable cast is said to have been assembled. Madelyn Clare has the leading female part, and Robert Ellis plays the male lead. Among others in the cast are Helen Ware and Gustav Von Seyfertitz.

New York headquarters of the company are at 43 West Thirty-seventh street, while production is going on at the Tilford studio, 344 West Forty-fourth street.

Kane On Tour

Arthur S. Kane, president of Associated Exhibitors, who left New York for Los Angeles last Thursday, September 21, stopped over en route at Chicago, Kansas City and Topeka, for the purpose of meeting the Associated representatives in the two former cities, and of visiting friends at Topeka. From Tuesday, September 26, until Thursday, the 28th, he was at Santa Fe, New Mexico, thence to go direct to Los Angeles.

Showmen Losing Opportunity to Down Censorship at Election

FOR the first time in America, or anywhere else, a popular vote upon censored or uncensored films is at hand in Massachusetts, and through a referendum the intelligent electorate of the state is to be consulted as to its preference. Yet, despite the fact that this most important measure is to be acted upon barely six weeks hence, the whole question of movie-censorship has been allowed to become almost forgotten.

When about a year and a half ago the Massachusetts legislature passed, and the governor approved, an act for the state censorship of the films, the movie interests and other opponents of such supervision promptly gathered the 15,000 signatures necessary to a referendum upon the new law. As the new biennial law then became operative, this test of public opinion could not be made until the present Fall. It was believed, and declared, that the expression against this intrusion upon "the rights of the people" would be most significant.

New York, Ohio, Pennsylvania and some other states had ordained movie censorship by legislative act, handed down like a judicial decision upon the public and the purveyors of pictures; but this was the first time the public had been asked to express its own opinion upon the subject.

Proponents of this bill have not been idle during the past few months and a campaign has been carried on, somewhat under cover to be sure, that has been having considerable effect, and that will result in a favorable vote on the bill unless much more vigilance is shown by the interests who seek to combat a movie censorship.

These interests have been very lax thus far in their efforts to educate the public despite the fact that it is their own interests that are at stake. The theatre men have their screens, upon which to send forth their message, but even these as yet bear no urgings against censorship.

An attempt to prevent the use of screens for such purpose was made by the proponents of the censorship bill at the last session of the legislature, but this was defeated; but the theatre managements have failed to take advantage of the opportunity to spread their message. There is a general feeling prevalent that the National organization is working on the matter and is going to make the fight for the Massachusetts theatre men. Whether that is so, or not, the theatres could be a decided aid to any such fight and a showing of interest on the question might be effective in showing that the theatre owners are still willing to exert themselves.

The full text of the film censorship referendum question, as it will appear upon the ballots at the coming election, is as follows:

No. 3—"Shall a law (Chapter 438 of the Acts of 1921) which provides that it shall be unlawful for any person to exhibit or display publicity in this Commonwealth any motion picture film unless such film has been submitted to and approved by the Commissioner of Public Safety, who may, subject to the appeal given by the act, disapprove any film or part thereof which is obscene, indecent, immoral, inhuman or tends to debase or corrupt morals or incite to crime, and may, subject to the approval of the Governor and Council, make rules and regulations for the enforcement of the act, which law was passed in the House of Representatives by a majority not recorded, and in the Senate by 21 votes in the affirmative to 16 votes in the negative, and was approved by His Excellency the Governor, be approved?"

Industry Is Making Rapid Recovery from Depression

By ELMER PEARSON
General Manager, Pathe Exchange.

THROUGHOUT the course of my recent trip to the Pacific Coast, my sojourn there and the return journey, it was everywhere manifest that the picture industry was making a rapid recovery from what has been the longest and most severe period of depression it has ever experienced.

It was equally apparent that increased receipts at the box office had to maintain themselves for several weeks longer than ever before in order to convince exhibitors that good times were really on the way.

I suppose we cannot blame the exhibitor for that attitude in view of what he has been through during the last year or more; but, of course, a regular good old-fashioned revival of patron interest in motion pictures cannot take place before the exhibitor demonstrates his own confidence in present and future possibilities by giving his public only the best, and getting behind it with his old time fervor in advertising and exploitation.

Likewise, the increased rentals must make themselves felt through the exchanges and back to the producers before that very essential of the industry's future gets fully active again in the production of wonderful pictures in sufficient numbers to sustain complete patron interest.

Production activities in Los Angeles were, of course, greater than at any time during the last two years; but on every hand came the query: "When are we going to start getting real returns on pictures made last year so that we can have real money with which to develop this big plan, or that, which has been mapped out for months?"

Fortunately, however, it is apparent that the market just now affords a few real big pictures that will suffice for the exhibitors' immediate needs, and beyond all doubt the returns on these will act as a further spur to production activities. But surely no exhibitor should hesitate to book all the good stuff available, because there is not any too much of it, and he will need all there is, and more, to sustain patrons' revived but critical interest.

I was afforded an opportunity to see considerable product destined for early release on the Pathe program, and was much gratified to note uniform and splendid improvement in quality which each of our producers has been able to effect.

On this trip I visited our branches at Chicago, Omaha, San Francisco, Los Angeles, Portland, Seattle, Spokane and Minneapolis. At each of them, both manager and exhibitors, with whom I talked, were enthusiastic about the future outlook based upon the recovery that has already been noted.

Cohen Leaves Metro

Future Plans Not Stated But May Tie-Up Abroad

Harry J. Cohen, one of the organizers of Metro Pictures Corporation and a most active officer of that concern, has resigned, to take effect November 1. The action comes unexpectedly and just after an exhaustive trip to Metro's various branches and allied concerns throughout the foreign field.

During Mr. Cohen's association with Metro he has occupied the posts of branch manager, district manager, sales and promotion manager and foreign director. The latter was his position at the time his resignation was offered to Marcus Loew. In the past seventeen years Mr. Cohen has held but two positions, that with the General Film Company in its golden days, and the last with Metro, which has existed since 1914. He recently celebrated his seventeenth year in the film business and is a veritable walking encyclopedia of things of the stage and screen.

Just what Mr. Cohen's future plans are, is not stated, but it was current gossip in London last June that he had been the recipient of offers from various German and British producers to tie-up permanently for the betterment of distribution of their products. At that time Mr. Cohen refused to consider the proffers.

Pathe Dividend

Pathe Exchange, Inc., by its secretary, Lewis Innerarity, announces that a dividend at the rate of 8 per cent per annum on the preferred stock of the company has been declared payable on September 30, 1922, to stockholders of record at the close of business on September 20, 1922.

The statement explains that these are the dividends accumulated since the dates of issue to and including the eighth day of September, 1922.

More Appointments

Before leaving for Los Angeles, Arthur S. Kane, president of Associated Exhibitors, announced the following appointments to the sales organization of that company: John Mooney to be sales manager of the Buffalo office and Mr. V. M. Young as Associated representative in the Dallas territory, effective September 18. Also C. L. Hickman, Associated representative in the St. Louis territory, effective September 11, and C. W. McDaniels, Associated representative in the Milwaukee territory, effective September 25.

Ratify Merger

Chicago exhibitors met on September 22 and ratified the action of consolidation and raised $500 in dues and subscriptions for the joint committee. There were thirty-one exhibitors present with sufficient proxies to vote an approval with a result that there is now but one M. P. T. O. A. organization in Illinois.

Plans to Produce

To Make Chinese City Another Hollywood

Plans are on foot to make Nantunchow, a model industrial city on the Yangtsze in China, an up-to-date moving picture production centre. Zuliong L. Lee, a Chinaman who is conversant with Western methods, having been a student in the United States, is head of the enterprise, and has associated with him Harry Gregin, of New York, an expert camera man and photographic authority.

It is planned to put the production basis on a different standard from anything of the kind ever attempted in the Orient as Chinese girls are to take leading roles, whereas heretofore all acting done in China was carried on solely by men. Many prominent Chinese are interested in the project, among them being Chang Chien, who built the model city; General Chu Chin-lang, former civil governor of Canton, and Mr. Chen Ling-soong.

Fairbanks Coming

Film Stars on Business and Pleasure Trip

Mary Pickford, Douglas Fairbanks and party will soon depart from Los Angeles for their annual visit to New York and are expected to arrive in New York, Tuesday, October 3.

The chief purpose of this visit will be combining the pleasure of the trip with the business of presenting their latest photoplay productions. The world's premier of "Douglas Fairbanks in 'Robin Hood'" will shortly be given in New York.

Miss Pickford is bringing along the completed production of her latest photoplay, "Tess of the Storm Country," the premier showing of which will be announced later.

This visit to New York of Mary and Doug will be of about a month's duration.

Appoint Supervisors

Goldwyn Makes Branch Managers District Heads.

In addition to its twenty-four branch exchanges, and the local manager of each office. Goldwyn Distributing Corporation has appointed seven supervisors to oversee the distribution of its product.

The country has been divided into seven districts and each supervisor will have several exchanges in his territory. The supervisors were formerly managers of Goldwyn's branch exchanges. Their names and the cities where they will make their headquarters follow: S. Eckman, Jr., New York; Ben Fish, Denver; J. A. Koerpel, Cleveland; H. Leonhardt, Los Angeles; Arthur Lucas, Atlanta; C. E. Maberry, Chicago, and W. E. Truog, Kansas City.

Mrs. Coogan Dined

Sol Lesser this week gave a dinner party at the Hotel Biltmore in honor of Mrs. Jack Coogan, mother of the famous star, who is now in Gotham. Included in the party were Mr. and Mrs. J. D. Williams, Mr. and Mrs. A. L. Gore, Irving M. Lesser, Harry Rathner, and several others in the film world of Gotham.

Mrs. Coogan arrived last Sunday and will remain in New York several weeks.

Goulding Resigns

Charles H. Goulding has resigned as managing-director of the Eastman Theatre, recently opened in Rochester, N. Y. His successor has not been appointed.

Block Goes West

Ralph Block, former well-known dramatic critic and special feature writer on the staff of the New York Tribune, and more recently scenario editor for Goldwyn, has signed a contract with Paramount and left Saturday for Hollywood, where he will become one of the production editors at the Lasky studio.

Arranging for Game

The committee in charge of the fall tournament to be held under the auspices of the Film Daily, is making every effort to have it the biggest event of its kind. The tournament will be held October 19 at the Sound View Golf Club, Great Neck, Long Island. Applications to enter are still being received.

Denial Made That Censorship Has or Can Improve Film Industry

DISCUSSION looking toward the improvement of moving pictures was carried on at the luncheon given by the Better Pictures Association of the World at the Biltmore Hotel, Tuesday, September 26.

It was unqualifiedly denied that censorship has, or can, in any way help to make pictures better. This was one of the outstanding statements of the meeting.

Of particular interest to exhibitors was the statement by Dr. Robert Watson, chairman of the co-operating committee of the association, that he believes in making every effort to help exhibitors arrange with producers to be allowed to view the pictures which they are to buy before the sale is consummated.

"Exhibitors know their public," Dr. Watson said, "they know what kinds of pictures the public wants, and are entirely capable of discriminating against good and bad pictures. There's no reason why they should be kept in the dark when making their purchases." Dr. Watson stated also that the public does not want "innocuous films," and that pictures can be virile and yet "clean" all the way through. He said a plan should be adopted to award a seal of merit to pictures of real worth.

Arthur S. Friend, of Distinctive Photoplays, speaking from the producers standpoint, backed up Dr. Watson in his statement that virility is the life of pictures, and told about the vast number of persons whom the pictures reach and of the great influence they exert.

That censorship is a failure is clearly shown by the films that reach the public after having gone through the censorship mill, said Dr. Clifton Harby Levy, representing the New York Board of Jewish Ministers. He contended that better pictures tend to make better men and women because of their far-reaching influence, and that the way to put the unworthy class of pictures out of business is to ignore them, and not to advertise them by holding them up to censure. He said that churches and public halls should buy and present the better class of pictures under a seal of merit, in order to illustrate to the public that there really are such pictures made.

Mrs. Harry Sternberger, secretary of the Council of Jewish Women, pledged the support of her organization toward any move looking toward the betterment of pictures.

Will Hays was not present because of press of business, but he had an able representative in the person of Lee Haubner, who said that better moving pictures would come when the public demanded them and that the public would learn to appreciate better pictures when the producers made them better. In other words, he compared the problems of the industry to a never ending circle. He said he applauded the efforts of the B. P. A. and the National Board of Review, but the job they have undertaken is very difficult because there are so many differences of opinion as to what constitutes a good picture and what makes an inferior one.

An opportunity for the public at large to make known their desires as to the sorts of pictures they prefer should be given to the people, said Ilsey Boone, secretary of the B. P. A., and John A. Quinn, president of the organization, also made an address. Following the speaking which came after an excellent luncheon, the United Artists production, "The Man Who Played God," was screened and enthusiastically received.

Warren Clergy Host

Only One Opposes Distribution of Religious Series.

Fred Warren, vice-president of the American Releasing Corporation, was host at a luncheon this week at the Hotel Astor, New York, to prominent clergymen of the Protestant, Roman Catholic and Jewish faiths, as part of the regular meeting of the Theatre Owners' Chamber of Commerce. The discussion centered around means of advancing the educational, religious and cultural aspects of motion pictures. "The Voice of the Land" series, photographed by Dr. J. E. Holley, which shows practically every spot on earth mentioned in the Bible, was, with one exception, praised as furnishing theatre owners with an opportunity to do a real public service. These films are released by American Releasing Corporation as a group.

Pleads for Closer Affiliation.

Charles Steiner welcomed the guests and Charles L. O'Reilly pleaded for a closer affiliation between theatre and church. Bernard Edelhertz saw in the booking of the pictures an opportunity to uplift the spiritual tone of the community. The Rev. Dr. E. B. Russell discussed the production of the pictures—how they were made by Dr. Holley for the Geographic Film Company and have Prizma color sections. He said that the Washington convention of the Federated Churches of America was enthusiastic about them. Speaking for Will Hays, Courtland Smith voiced admiration of the spirit of co-operation shown at the luncheon.

The different clergymen urged the wide distribution of the pictures until Rabbi Joseph Silverman spoke. He took a different attitude.

Teach Religion in Churches.

"You can't teach religion without teaching theology," he said. "There are no such things as general ideas of religion. Everyone has his own conception of religion, which means his own theology. The only place to teach religion is in the churches, the synagogues and the Sunday schools. If any company wishes to produce pictures to be shown in Sunday schools, that is another matter. But you can't have pictures shown in public and treating of religious themes without giving offense."

A New Sort of Tie-up

Exhibitors Say They Also Will Profit by New Arrangement.

The official bulletin of the Motion Picture Theatre Owners of Wisconsin of Sept. 14, tells of a recent tie-up of the Wisconsin Theatre owners with the Selznick organization for promotion of November as M. P. T. O. of Wisconsin-Selznick Month.

According to the arrangements the theatre owners' organization will share in the receipts which the Selznick organization collects from the showing of its pictures during that month. This arrangement, the bulletin says, is distinctly different from any which producers or distributers have heretofore made with exhibitors, as under former agreements the producers and distributors were the sole beneficiaries, it is stated.

"The exhibitor has had so many of those weeks thrust upon him," the Bulletin says, "that he finally got tired of working for producers' weeks and began asking when the producers were going to have an exhibitors' week." The tie-up with the Selznick organization, it is said, was the outcome.

Leaves for Europe

Bruce Johnson, First National Foreign Manager, to Make Survey of Firm's Business

On the eve of the departure of Bruce Johnson, manager of the foreign department of Associated First National Pictures, Inc., for Europe, an important foreign film transaction was consummated between Associated First National Pictures, Inc., and Sol Lesser for the entire foreign distribution of Jackie Coogan's recently completed picture, "Oliver Twist."

Johnson, who sailed September 22 for London will spend three months traveling through England, Germany, Austria, Belgium, Holland, France, Spain, Italy, Portugal, and in fact all of the foreign countries.

The purpose of his trip is to thoroughly cover the foreign affairs of Associated First National Pictures, Inc., and to establish exchanges in those countries where the business of First National warrants it. First National now maintains exchanges in England, France, Sweden and Germany.

Accompanying Mr. Johnson are David P. Howells, president of David P. Howells, Inc., and Louis Brock, representing Joseph Schenck.

Closes Foreign Deal

Chipman, Ltd., Contracts for Metro Company Productions

Metro Pictures Corporation closed this week a contract with Chipman, Ltd., whereby this firm will have distributive rights for Metro releases in Cuba, Porto Rico, San Domingo, Trinidad, the Windward Islands and British Guiana for two years.

This is the largest contract ever closed for this Caribbean territory, according to an assertion this week by Harry J. Cohen, foreign manager of Metro, who was actively instrumental in the consummation of negotiations, and who made the result public. Roy Chandler represented Chipman, Ltd.

Declare Dividends

A four per cent. dividend on the preferred stock was voted at the regular meeting of the Board of Directors of Associated Exhibitors on Thursday, September 21.

Of this, 2 per cent. covers the dividends on the preferred stock for the third quarter of 1922, payable October 1 to preferred stockholders as of record on September 20, 1922. The remaining 2 per cent. being as accrued dividends on the preferred stock for the year 1921 and is payable on October 1 to preferred stockholders of record on June 1, 1921, or their successors in interest.

Brunet Resignation Accepted

At the regular meeting of the Board of Directors of Pathe Exchange, Inc., the resignation of Paul Brunet as president was formally accepted and the Board authorized the following statement:

"No action was taken on the election of a new president nor is any such action contemplated for some time to come, and in all probability will be deferred until our annual meeting some time next year.

"The Pathe executive organization as now composed has been functioning for over a year with splendid efficiency and with entire satisfaction to all concerned. We accordingly see no immediate need of rearrangement or change.

"Furthermore, the resignation of Mr. Brunet will in no way affect the policy of the company nor its management."

Back from Palestine

J. Gordon Edwards Completes Big Fox Picture in Holy Land

J. Gordon Edwards, director general of photoplay specials of the William Fox organization, returned from Palestine last week, having completed a big job. He took an entire company with him to Palestine, and there, in the Holy Land, and in Jerusalem, in the very places described in the Bible, he photographed the picturization of Wright Lorimer's novel, "The Shepherd King."

The story deals with the life of David, beginning when he is a mere shepherd lad and kills the giant Goliath, and later shows him annointed by Samuel and proclaimed King of Israel.

Miss Violet Mersereau, the leading woman of the cast, also returned to America with Mr. Edwards. The remainder of the company returned to the William Fox studios in Rome, Italy, where other pictures will be made.

Annual Convention

The Cleveland Cinema Club will hold its first annual convention at the Hotel Statler, Cleveland, Ohio, October 6 and 7. The National Board of Review will co-operate. It is said that Will Hays and famous screen stars are expected to attend. The Cinema Club is organized to study the art of motion pictures and encourage its best development in Cleveland.

F.B.O. Head on Tour

Harry Berman, Distribution Head, Completing Sales Reorganization

Harry M. Berman, general manager of distribution of the Film Booking Offices of America, is leaving on October 1 on another tour of F. B. O. exchanges, which will take him as far as the Pacific Coast, where he will supervise the establishment of a new branch in Portland, Ore., to serve exhibitors in that territory. Mr. Berman's trip will also result in the opening of the new F. B. O. branch in Salt Lake City.

Since Mr. Berman took office with the F. B. O. no less than seven new exchanges have been announced by that company. In addition to Portland and Salt Lake City, branches will open shortly in Charlotte, N. C. and Des Moines, Iowa; while in Albany, N. Y., Sioux Falls, N. D. and Oklahoma City, F. B. O. exchanges are now operating, having been established by Mr. Berman.

This present tour of the F. B. O. general manager will complete the reorganization of the sales force of that company.

Butler to Write Ads.

Prominent Author to Furnish "Copy" for First National Announcements

What is probably a new precedent in the motion picture industry will be established when Ellis Parker Butler, author of "Pigs Is Pigs," writes a series of six advertsements to run consecutive weeks in the Saturday Evening Post for Associated First National Pictures, Inc., on "East Is West."

Famous authors have given their time and talent freely to the writing of screen stories and continuities but this is probably the first time that a writer of national repute in the fiction field has consented to write national advertising for a motion picture.

The agreement was made as the result of an invitation recently extended to Mr. Butler by First National to witness a private showing of the picture. So enthused was the writer of light comedy fiction over the artistic and entertainment merits of "East Is West" that he was the first to suggest that the picture should be advertised nationally in a becoming manner.

Mr. Butler is to be given a free hand in the preparation of these advertisements and will tell the Saturday Evening Post's two million and a half readers exactly what he thinks of "East is West" and of Miss Talmadge's performance as Ming Toy.

Facsimiles of these advertisements will be given to each exhibitor running the picture because of their punch, artistry and effectiveness for lobby display purposes.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

The Dinsmore Brothers are again opening their Majestic and Grand Theatres at Patton, Pa., full time. The Majestic has been closed all summer, while the Grand has been open but two nights a week.

The Grand and Regent Theatres at Blairsville, Pa., have also been reopened after an all-summer shutdown, owing to poor business caused by the general depression and the coal strike.

Among other theatres in the territory which have been running only part time, and which are again open six nights a week, are the Imperial and Strand at New Kensington and the Olympic at Arnold, Pa.

The lobby of the Strand Theatre, Lincoln avenue, was precipitated to the basement on Friday afternoon, September 22, carrying with it sixty children who were gathered there awaiting admittance to a free showing of the first episode of a serial. One eight-year-old girl was almost instantly killed, while all the rest were more or less seriously injured. Sol Selznick is owner of the building and A. H. Sauer is manager of the house. Both men were injured in the disaster.

Pittsburgh's newest photoplay house, the Cameo, on Fifth avenue downtown, was opened on September 18 with "Human Hearts." The Cameo has been entirely rebuilt, and was formerly Rowland & Clark's Savoy Theatre. Details of construction and photos of the new house will appear in the World shortly.

Guy Ida, formerly of the Imperial Theatre, New Kensington, has taken over the Star Theatre in Tarentum, having purchased the same from Oscar Featherbush.

John Hando was in Pittsburgh recently and stated that his Grand Theatre at Monongahela, Pa., will soon be ready for reopening. The Grand was destroyed by fire several months ago.

Barth Dattola, well-known New Kensington exhibitor, has returned home after a few days' stay at Montreal.

About twenty-five men, among them some of the most prominent exhibitors in the Pittsburgh film section, as well as representatives of the press and the sales force of the local branch of the Film Booking Offices, gathered in the Hawaiian room of the William Penn Hotel, Tuesday noon, September 19, and were entertained at luncheon by Carter DeHaven and Manager Abe Schnitzer of the local F. B. O. branch.

Pennsylvania Theatres Now Showing Six Nights a Week

Edward J. Bauman, one of the most experienced motion picture men in the country, has assumed charge of the Rex and Plaza Theatres at Wheeling, W. Va., as house and exploitation manager.

Charles Deford, of the Deford Theatre, Martinsburg, Pa., has sold his house to Joe Bongiovanni, of the Empire Theatre, Clymer, Pa. Mr. Deford only recently opened this pretty little house of 450 seats. He states he is retiring from the business altogether and is going to California.

O. J. Sybert, of the Grand Theatre, Marietta, O., has taken over the Grand Theatre at Butler, Pa., and opened the same on September 20 with "The Storm."

Harold Lloyd in "Grandma's Boy" got the crowds for two weeks at Pittsburgh's Million-Dollar Grand. The Cameraphone in the East End began the picture on September 25.

Rowland & Clark's beautiful State Theatre was filled to capacity Sunday evening, September 17, when a trade showing of the new Owen Moore Select release, "Love Is An Awful Thing," was given.

The construction work on the new Virginian Theatre, Charleston, W. Va., is rapidly going on to a finish. The building will be completed within a few days and pictures will be shown before September is over. When completed the total amount invested will be $250,000.

The Littlestone brothers, William and Albert, of East Pittsburgh, have returned home after spending several days' vacation in Atlantic City.

The East Liberty Cameraphone held its annual fall fashion show recently, in conjunction with East Liberty merchants, and met with the usual success.

The Strand Theatre, New Kensington, Pa., is now running full time, after having been open but three days per week the past several months. O. A. Mardorf is owner of the house and says prospects are much better for future business.

Ben Engelberg is completely rebuilding his Elmore Theatre on Centre avenue, Pittsburgh, and he says when it is completed he will have one of the finest houses in the city. The new Elmore will seat 1,000 persons, and Ben expects to spend about $100,000 before it is completed.

"Bill" Robson, Paramount exploiteer, spent a day in New York recently and dropped a card to the World representative that beginning September 25 he would be connected with the local Goldwyn office in a similar capacity.

Walter Silverberg, proprietor of the Mercer Square Theatre at Greenville, Pa., was a Pittsburgh visitor recently. He told the World representative that it was too hot to stay in the theatre and too hot to play golf, so he came down to pay the exchange managers a social call.

D. F. Ferguson, formerly manager of Rowland & Clark's Savoy Theatre, Pittsburgh, is in charge of the accessories department of the First National exchange, succeeding Kennedy Bair.

Milan Savlovich, of the National Theatre, Johnstown, Pa., was a recent Pittsburgh film exchange visitor.

Mr. Maud Bleakley has taken over the Rivoli Theatre on Brushton avenue, Brushton, and has changed the name to the Lincoln.

Dennis A. Harris, of the Harris & Davis Enterprises, has returned to this city after a several weeks' stay in Europe. Mr. Harris was honor guest at a luncheon held by the Motion Picture Theatre Owners of Western Pennsylvania at the General Forbes Hotel, Wednesday, September 27.

Employes of the local Universal office journeyed to Butler, Pa., on Wednesday, September 20th, and formed a big parade with their machines, using red fire, n' everything to attract the attention of the street crowds. Reason for all this was the grand opening of O. J. Sybert's Grand Theatre there, where "The Storm" was shown.

Mr. Greenwood, of the Star Theatre, Union City, Pa., cannot decide what kind of an automobile he wants. Won't somebody write him and give him their opinion? Help a brother exhibitor!

The West Virginia Amusement Company is erecting a new house at Fairmont, W. Va., which, it is expected, will open December 1.

The news has just leaked out that Howard Cross, formerly connected with the S. & S. Film & Supply Company here, and part owner of the newest film building on Forbes street, was married the other day to Miss Claire Griffiths, bookkeeper of the local Second National exchange.

Eddie Wheeler, one of the film veterans in the Pittsburgh territory, has taken over the Penn Film Service from Matthew Teplitz, who has announced his retirement from the film business. Years ago Eddie conducted the Grit Film & Supply Company here and later owned the American Standard Film Company. He was also salesman for the Penn and Standard exchanges in the Steel City. Most recently he was publicity director for the Grand Theatre, Greensburg, Pa.

Exhibitors

We want you to feel that this department is YOUR department. In it we will tell you what your brother exhibitors are doing.

But that isn't where its purposes end. Let it be a department of service to you. Whenever there is any information you desire, write the editor of Regional News and Gossip and he will give your request immediate attention.

Albany Film Business Shows Over 10 Per Cent. Increase

Compared with a year ago this time, motion picture business is showing anywhere from a 10 to 25 per cent. increase in the Albany territory, which includes something over 300 houses and which extends to the Canadian line on the north, runs nearly to Syracuse on the west and to Binghamton and Kingston on the south. While September is generally regarded as a slow month in motion picture circles, it has been just the contrary this year.

Such is the story which comes not only from the exchanges and the road men, but from the exhibitors themselves. In place of the hard luck stories which one heard throughout the territory a year ago, one is greeted with smiles as the exhibitors state that an unusually good summer has been followed with a fall opening that gives every indication of approaching normal business, or better.

"The outlook is certainly encouraging," said George Roberts, of Albany, manager of the Colonial and the Hudson Theatres, a veteran of the business and one who has made a name for himself through making the residential houses pay handsome profits.

Frank V. Bruner, manager of the Pathe exchange in this city, claims that present day business is showing a 25 per cent. increase over that of a year ago, and substantiates his assertions from the books themselves.

J. H. Morgan, local manager of the Educational Film exchange, places the increase at 20 per cent. above a year ago.

"In the smaller towns, where labor conditions have finally been adjusted," said Mr. Morgan, "the increase has been heavier."

"There is no kicking heard these days," remarked R. C. Halligan, manager of the Universal Film exchange here. "Last summer was not a bad one for the ordinary exhibitor. A year ago, one heard nothing but kicks from the exhibitors. They were always looking forward to a good week, but that week failed to put in an appearance and the summer was over before it ever came. There are no complaints now, except perhaps, from places where competition is very sharp and exhibitors are obliged to pay more for pictures."

Without an exception, exhibitors in Albany, Syracuse, Watertown and other places just visited by the World correspondent, assert that business is showing more encouraging signs than in many months. Take Fred Elliott's theatre in Albany, as an example. It has a poor location, owing to the fact that a prospective patron must pass the larger and more elaborate Strand, as well as one or two other houses, and once at the theatre, must climb a steep pair of stairs to the ticket office, and yet Mr. Elliott, running double features throughout the summer, admits that he has made money.

In Syracuse, the Strand, the Eckel and other of the larger houses, are playing to capacity crowds day after day, while the Olympic and the Avon in Watertown, running the highest type pictures procurable, are drawing not only audiences from the city, but from many miles around, the city being fortunate in having state roads entering it from every direction.

Watertown has a population of but 30,000 inhabitants. The managers, however, have augmented this by many thousands by making a direct appeal to those in the rural sections, men and women owning automobiles, and who can easily reach Watertown within perhaps a half hour's time, and with the assurance of an enjoyable evening's entertainment.

"We don't depend entirely upon Watertown for our patronage," said one of these managers a few days ago. "We seek out the country districts and our receipts show that in making special efforts to attract such a patronage, we will show a most substantial profit at the end of the year."

C. E. Taylor, of Port Leyden, is planning to erect a picture theatre in Frankfort. He has just purchased the site of the former Waterbury Theatre destroyed by fire about two years ago. The new house will be of stucco and will accommodate about 400 persons.

Louis Buettner, of Cohoes, vice-president of the Motion Picture Theatre Owners of New York State, and who has been sick for some time past, was in town this week. Mr. Buettner owns a couple of houses in Cohoes, one in Mechanicville, and one in Hudson Falls, and knows practically every exhibitor in the state.

Proctor's Grand here has booked "Grandma's Boy" for the entire week of October 9. It is the first feature picture ever booked at this house for a straight week.

William Berinstein, owner of Colonial Theatre here, and two houses in Elmira, will reside in New York City after October 1. He expects to make frequent visits to this city and Elmira.

Exhibitors and operators here are still differing over conditions to prevail for the next twelve months. George Roberts, president of the local exhibitor association, will probably call a meeting within the next few days in the hopes of bringing about an agreement. The question is not so much over wages as hours.

Charles H. Moyer, of Herkimer, who recently bought out "Pop" Linton's house there and now controls the town, was in Albany the past week.

The old Van Curler Opera House in Schenectady, which ran burlesque last year, will start in showing pictures on Sunday, October 15, according to present plans. John Hogarty, of New York, who used to manage Chauncey Olcott, has taken over the house, and named W. H. Wright as local manager. Pictures will prevail on Sunday nights with road shows at intervals during the week.

David Lithgow, who looks after the art work at the Mark Strand in Albany, has devised a sort of open book program, giving the names and dates of coming attractions, for the lobby. From a distance, it resembles a handsome book.

"Grandma's Boy" has been selected as the opening feature for Schenectady's new State, owned by the Strand interests, and which is scheduled to open next month.

J. H. Morgan, manager of the Educational Film Exchange here, is smiling these days with the adjustment of labor troubles in the paper mill towns north of here. Take Fort Edward, for instance, Lew Fisher, who runs a house there, and who has been open but one day a week, has now decided to run five nights. Up to a week or two ago, the paper mills there had been closed for sixteen months.

"Don't talk about any cut in admission prices," remarked George Roberts, manager of the Colonial and the Hudson Theatres in Albany, a few days ago. "We are just getting on our feet and trying to make up for last year's losses."

There is a rumor to the effect that Marcus Loew is planning to erect a new theatre and office building in Albany on the site of Kecler's Hotel, which was burned three or four years ago.

Toledo Is Still Negotiating Over Musicians' Wage Scale

The Toledo Theatre Managers' Association and the Toledo Musicians' Union are still negotiating over the wage scale for the picture and theatre houses. The union officials are asking for an increase in wages. This the managers' association, it is learned, will positively refuse to grant and they have come back with a counter proposition to the union officials with a proposed 10 per cent. reduction in wages. It is expected, however, that the coming week will see the matter settled amicably.

The operators are jubilant as they have just signed a new agreement with the managers for the ensuing year which calls for a substantial increase in wages.

With the opening of Keith's Theatre this week, all the picture houses and theatres have opened for the fall season in this territory. All the managers are rejoicing over the bright outlook for good business here this winter, and with that end in view the Temple, Rivoli, Loew's Valentine, Keith's and Pantheon have lined up the best pictures available in the country for the winter season.

The railroad strike in this vicinity is now over and with the Overland factory going good all the leading picture houses are being well patronized and it is believed that the crisis in the movie industry in this section is now past.

Motion picture censorship is a matter of weighing evidence—the censors are the public's judge and jury. Two 25-year-old girls, keeping that thought foremost in their minds, now constitute, literally, film censorship in Ohio.

Several months ago, Mrs. Evelyn Snow of Mt. Vernon, resigned as chief censor for the state, after the department had become more or less of a storm center. Then the two assistant censors, Miss Edith Luethi, who has taught school, and Miss Susannah M. Warfield, who has worked in an insurance office, stepped in temporarily. They have been doing the work of the chief censor since.

"I'm satisfied with the way things are going now, and everyone else seems to be," said Vernon Riegel, head of the state department of education, of which the censorship division is a part. "I don't know when I'll appoint a chief censor."

A Paramount Release

THREE GILDED CAGES FOR GLORIA SWANSON

J. B. Carroll, of the Imperial Theatre, Asheville, N. C., caged two cutouts and the box office for "Her Gilded Cage" and used velvet drapes for the backgrounds for the cutouts

Western New York Exhibitors Elect Williams of Buffalo

George Williams, manager of the Linden Theatre, Jefferson street, has been elected president of the Western New York Unit of the Motion Picture Theatre Owners, Inc., succeeding J. H. Michael. Other new officers elected at a meeting in the Majestic Theatre, Thursday, September 21, are vice-president, James Wallingford, General Theatres Corporation; treasurer, Al Beckerich, Loew's State; secretary, Bruce Fowler, Elmwood. The following advisory board was also elected: George Haney, South Park Amusement Company; Henry Carr, Shea's Court Street; J. H. Michael, Regent; Charles Higgins, Colonial; Barney Wohwinkle, Oriole; George Keating, Jubilee and Frank Nowark. This board and the officers constitute the board of directors, a chairman of which will be named at the next meeting.

The exhibitors voted to co-operate with the fuel administration by giving over their screens for the dissemination of publicity. Walter Hays was named director of distribution to act with the local fuel head. The exhibitors also decided to put up a strong fight against daylight saving when that ordinance comes up for a referendum at the next election. Representatives of 42,000 seats were present at the meeting. Five cents a seat was voted for a fund to defray the expenses of the offensive against the daylight ordinance.

Shea's, Inc., has been capitalized at $100,000 with these directors: M. Shea, Harry Zimmer, Thomas Powell, James Franklin and William H. Northrup. The new organization takes the place of the Shea Amusement Company, which is now changed to the McNaughton Realty Company. This latter organization will handle all the real estate of the company, while Shea's, Inc., will look after the operation, with Mr. Shea in complete charge. The new incorporation does not involve a change in financial or other interests and no new theatres are contemplated at this time. E. S. Kramer, treasurer of the old Shea Amusement Company, leaves the organization October 1.

All attendance records were broken at the Elmwood Theatre this past week. It was all caused by the introduction of Frank Leon and Herbert Birchall as players of the new organ. Mr. Leon was formerly feature organist at Grauman's Theatre, Los Angeles, while Mr. Birchall comes from the Conservatory of Music, Manchester, England. Mr. Fowler announced the new music feature with a big advertising campaign. The Elmwood orchestra has been dispensed with.

The recently opened Olympic has lost its house manager, William McKenna has resigned and returned to the Shubert Theatre in Detroit. Fred M. Shafer, managing director of the Lafayette Square and Olympic, will soon appoint a successor.

The Victoria has a fine new stage setting. The William Hengerer Company has installed a magnificent dressing of peacock blue silk, which is made doubly attractive by the use of new lighting arrangements. Manager Arthur L. Skinner has also installed a new screen, thirty feet high surrounded by a frame forty feet high. All the big ones from the leading studios will be shown on the Victoria screen this season.

The manager of the Lumberg Theatre in Niagara Falls, one Harris Lumberg, is back from a fishing trip in the land of the Maple Leaf. Harris said he caught a lot of fish. We took his word for it.

A. C. Hayman, head of the Strand and Cataract theatre companies in Niagara Falls, is vacationing in Gotham.

The new organ which M. Shea is having installed in Shea's Hippodrome will be ready next week, it is expected. This mammoth instrument, together with the forty-piece orchestra, should supply the music needs of the big house in very fine shape. A noted organist has been engaged. Business at Shea's Hippodrome is now top notch. Patrons are always getting more than their money's worth.

Eugene A. Pfeil, Strand manager, attended a wedding last Saturday night. It was his sister's. Gene acted as best man. As a best man, Gene is a good theatre manager.

The Lafayette Square now has its famous organist, C. Sharpe Minor back at the console of the Wurlitzer and again attracting capacity houses. Managing Director Fred M. Shafer is also back on the job following a brief illness.

A large delegation from this village motored to Rochester, Wednesday, September 20, to attend the first annual clambake staged by the Rochester Motion Picture Exhibitors' Association at Point Pleasant. They did not regret the trip, many Long Island bivalves going on the casualty list.

Manager Vincent McFaul announces that M. Mallotte, one of the noted organists of the West Coast, has been engaged to play the mammoth organ now being installed in Shea's Hippodrome and which will be dedicated about October 1. The "Hip," by the way, is now booked solid until next spring and about everything worth while in screendom will be shown on the Hippodrome screen during the season. The past two weeks have been record breakers, caused by "Blood and Sand," and "Grandma's Boy."

Fred Gillen has resigned as general manager and vice-president of the Kodeco Theatre Corporation of Binghamton to become associated with Rosenthal & Rubin, department store owners. Dave Cohen and Ned Kornblite will take charge of the Strand Theatre, which Mr. Gillen managed. The Kodeco interests control the Strand, Armory, Star and Symphony Theatres in the Southern Tier city.

The Grand Theatre in Welland, Ont., has boosted its admission prices. Manager William Dawdy blames the higher cost of productions.

Fred M. Shafer, managing director of the Lafayette Square, is recovering from a serious operation in a local hospital. He will be confined to his home for at least ten days. In the meantime, Bill, Van Dyne is looking after things at the big theatre.

The Pastime Theatre has been reopened. Manager John Pferd is giving his patrons some splendid film offerings.

Buffalo will have a visit from Irene Castle, on the evening of November 3, when the famous dancer and screen star will put on a fashion revue in Elmwood Music Hall.

Manager A. Beckerich, of the Loew State, is planning a big campaign to announce the coming of "A Broadway Rose" the week of October 2. Mae Murray is a great favorite with Loew audiences and Al expects to chalk up new box-office figures.

The old Loew Theatre in Hamilton, Ont., is now the Capitol. The house reopened Saturday, September 16, with "The Prisoner of Zenda." The theatre is under the management of N. L. Nathanson. The Capitol is practically a new house since its redecoration and remodeling.

Joseph Casala, 45 years old, owner of the Star Theatre, Niagara Falls, was stricken while in the basement of the theatre and died on the way to the hospital. He leaves a widow and five children.

The Capitol, Newark, N. Y.'s new picture theatre, is nearing completion and will open this winter. A. B. Depauw will manage the house, which will seat 1,200. The theatre is one of the links in the chain operated by Associated Theatres, Inc., of which Harold P. Dygert is president.

Charles L. Hamer, manager of the Crescent Theatre, Ithaca, died last week of pneumonia.

Bruce Fowler, manager of the Elmwood, is planning a big program to dedicate the mammoth organ in his popular west side house next week. Frank Leon, the organist, has arrived from the Blue Mouse, Seattle.

A First National Release

THIS CLEVER WINDOW SIGN SOLD "SILENT CALL"

It was planned by J. C. Kruse, of the Quality Theatre, Independence, Kan., and the coloring was more than ordinarily good in its western atmosphere, which does not, of course, show in the print

Ki Makes the Old New

E. D. Kielmann, familiarly known just as "Ki," who manages the Grand Theatre, Topeka, Kans., sends us a clipping from the Topeka Daily Capital that is interesting reading. It seems that "Ki" ran Universal's "Going Straight," showing Mary Pickford as she was twelve years ago, the first half of the week, and followed the second half with Universal's "Mirrors," showing the inauguration of President McKinley, in addition to "Fascination."

The first half of "Ki's" week was devoted to three days of what he called an "Old Time Movie" program, including illustrated songs, and Elrick B. Davis, in the newspaper, aptly expressed the town's appreciation of "Ki's" novelty entertainment. It all goes to again show that the old stuff is new when it's old enough, and that your patrons appreciate your efforts to give 'em something different.

Boston Police on Trail of Self-Styled "Movie Scouts"

Police of Greater Boston are making a spirited search for a couple of self-styled "movie scouts" who have been working in the South Boston section of the city, and victimizing parents of prepossessing children out of small sums of money, after cajoling them into believing that their offspring are in a class with Jackie Coogan and others in the stellar class. The woman paves the way with praise of the children's personal appearance and a line of chatter concerning the high salaries paid to child stars. The man then follows with his little camera and makes pictures of the children for submission to the "powers that be," upon receipt of $10, or as much more as can be obtained.

The Quincy Theatre, which has been closed for several months and which was run by New York parties prior to going dark, has just been reopened under a Quincy management and very successful auspices. All the city officials were guests on opening night, and a meeting of the Quincy city council was hurried through so that the city fathers would not be late. Fred B. Murphy and his manager, William DeWolfe, were remembered with many baskets of flowers and the stage front was banked with them, as were the offices of the theatre officials. Both were congratulated on making the house a strictly Quincy proposition.

Fashionable folk in the exclusive North Shore summer colony have just been treated to a novel entertainment by Mr. and Mrs. Bryce J. Allan, who recently have returned to these shores after a long period of travel abroad. In this instance they hired a Beverly theatre and entertained some hundred odd guests at a "movie party," followed by a late supper at their summer place, "Allanbank," at Beverly Cove. Mrs. Allan, who is one of the choice group who said thumbs up or down on the invitation lists for the exclusive assemblies at which Boston's "four hundred" was wont to trip the light fantastic, is believed to have "started something," as the saying is, and "movie parties" may become a fad this winter.

Andrew J. Davis, of Jamaica Plain, for some time manager of the Strand Theatre at Fitchburg, has been transferred to the Belmont-Waverley Strand Theatre as resident manager. He has just begun his duties with the first anniversary of this playhouse, one of the most popular in Greater Boston. Before taking up the work of a theatrical manager Mr. Davis was assistant manager of the Georgian in Boston, a widely known cafe, built by the late George A. Dodge, proprietor of Paragon Park at Nantasket Beach and modelled after the big Metropolitan eating places. He held this position from the opening of the Georgian up to the advent of prohibition and the opening of the arid era, which forced the closing of many such places throughout the country.

The Athol Amusement Company, of Athol and Boston, has just been chartered at the office of the Massachusetts secretary of state, to conduct a general show business. The capital stock is $98,000. The incorporators are Edgar S. Hill and Annie Leslie Hill, of Dudley, and Esther E. Morrill, of Dorchester.

"Grandma's Boy" has made such a hit with the patrons of the Park Theatre that it has been retained for a third week. Capacity audiences have been the rule at this theatre since this film was first shown, and no diminution in the interest has been manifested. Not for some time has any film had such a spectacular run at this playhouse.

The Fine Arts Theatre, the little playhouse which is a part of the same big structure that houses Loew's New State Theatre and the immense State Ballroom, was opened on Monday, September 18, by the Henry Jewett Repertory Company, which has taken over the house pending the reconstruction of its own theatre, which was partially dismantled owing to the widening of one of Boston's Back Bay streets.

The many friends of Ray S. Averill ,manager of the Franklin Park Theatre, both in and out of the theatre field, are congratulating him on his selection to the general management of a new combination circuit that is to include the Franklin Square Theatre and the Codman Square Theatre, both in Boston, and the Strand Theatre in Lowell. His selection is conceded to be a recognition of his marked ability as a director of high-class amusement enterprises. Mr. Averill has had experience in many branches of the theatrical business, covering stock productions, vaudeville, motion pictures and advertising. He has been with the S. Z. Poli Circuit in Waterbury and Meriden, Conn., and Springfield, Mass.

Charters have just been granted under the Massachusetts' laws to the following new amusement enterprises:

The Playhouse, Inc., Chicopee, moving pictures; capital, $75,000; incorporators, Fred G. Burnham and George C. Robert of Holyoke, and Fred L. Frechette of South Hadley Falls.

Fernwood Amusement Corporation, Boston, amusements, capital, $10,000; incorporators, Norman G. MacGuffin of Rockport, and Frances Rosenthal and Mona C. Sullivan of Boston.

Jacob Lourie, proprietor of the Modern, Beacon, Park, Criterion and Shawmut theatres, and the Wellesley Community Playhouse, has been wearing an unusually broad smile of satisfaction this week because one more member of the Lourie family has made good. On Monday his brother, David A. Lourie, was inducted into the office of judge of the Boston Municipal Court, with imposing ceremonials, and was given a cordial welcome by the presiding justice and his associates.

Members of Theatrical State Employes' Union 11 participated on Sunday in the dedication of Michael A. Breen Square, at Washington and Eliot streets, in the heart of the theatre district. Military ceremonials marked the dedication. Breen, who was a world war victim, was a former member of the Boston union.

Jackie Coogan has been made an honorary member of James M. Curley Post, U. S. Junior Naval Reserves, and last week the lobby of Gordon's Washington Street Olympia Theatre, where the latest Coogan picture, "Trouble," is showing, was transformed into a recruiting station as a practical and patriotic feature of this special week.

James Q. Clemmer in East with Projection Proposition

James Q. Clemmer, one of the best known film men of the Northwest, formerly owner of the Clemmer and Winter Garden Theatres, Seattle, has been up from California for three weeks and has now left for New York. It is understood he has a proposition regarding projection in the Orient.

Mack J. Davis and son were in Seattle from Port Angeles, where work is nearing completion on his beautiful new Mack Theatre. Mr. Davis was lining up pictures and arranging for more equipment. He also operates the Dream. An early October opening is promised for his new house, which has a banquet hall in the basement and a roof garden ball room, for unique features.

G. W. Groesbeck, who owns a circuit of theatres in Buckley and Enumclaw, Wash., was recently in Seattle, arranging bookings.

Phillip Ryan's Theatre in Burke, Idaho, was damaged by fire about three weeks go. The extent of the damage is not known here, but as service has been renewed, it is hoped Mr. Ryan's loss was not serious.

Manager Kult, who recently redecorated and reopened his Bothell Theatre, at Bothell, Wash., has sold out to a Mr. Kinney.

Webster & Walsh have opened the Liberty Theatre at Everson, Wash., after remodeling, redecorating and installing new projectors.

O. O. Ruth has taken over R. K. Dunham's Mission Theatre in Mount Vernon, Wash., and will operate it in addition to his new Vernon Theatre. He is renovating the former house. Dunham is remodeling his Rex Theatre, which will reopen shortly.

J. B. Sparks, who operates the Strand Theatre in Bend, Oregon, is in Seattle arranging bookings. He is figuring on extensive improvements for his house.

Recent visitors to Seattle's Film Row were: Arthur Heile, Ansonia Amusement Company, Butte; Fred Norman, Circle Theatre, Portland; George F. Nye, Grand Theatre, Aberdeen; M. W. Matacheck, Liberty Theatre, Kennewick; Claude S. Jenson, of Jenson & Von Herberg, Portland; Ed Halmer, Lincoln Theatre, Port Angeles, Wash.

A First National Release

BEWARE OF THE DOG SOLD "THE SILENT CALL"

The Allen Theatre, Toronto, sent a police dog through the town to advertise Strongheart, using an impromptu circus den. As there was a dog show in town this made an exceptionally good hook-up stunt

Philadelphia Exhibitors Out in Force for De Haven Lunch

Carter De Haven, starring in the two-reel comedies, released by the F. B. O. of America, was host to a hundred or more of exhibitors at a luncheon give at the Bellevue-Stratford Roof, September 21. The affair was a delightful success, as exhibitors there will testify. Among those present were Frank W. Buhler and Abe L. Einstein, of the Stanley Company of America; Harry Knapp, chairman of the State Board of Censors; Green & Altman, Sam Blatt, Lou Pizor, P. Browosky, M. Fineman, M. Wax, George Naudasher, Morris Spiers, George Gravenstein, Dr. Walter Stuemfig, Joe Forte, H. Pepper, W. Butler, Phillip Green, Charles Rappaport, Morris Spiers, Jack Rosenthal, John S. Evans, J. Elliot, Dave Morris, Dr. Morris of Philadelphia; John Cook and Doc. Shadd. of Reading; Benn Shindler, of Camden, and Al Fisher, Jr., G. Bernstein, Fox & Kline.

H. Pepper, formerly manager of the Broadway W. P., is now in charge of the Lincoln, Forty-ninth and Woodland avenue.

Announcement is made by the Pathe Exchange, now located at 211 North Thirteenth, that they will remove to their new and larger quarters, 1232-34 Vine street, shortly.

Lou Williams, manager of the Family, has had good results with one minute after twelve Sunday showing. The Family is situated on the main thoroughfare and close to the City Hall. During the past eight weeks a line of a few hundred patrons have eagerly awaited the opening of the Sunday midnight show every week. Also, Lou is considered the best one-man lobby display originator on Market street.

The new William Fox theatre in Philadelphia will be a giant structure and one of the most up-to-date in the country. George Dembow, local exchange manager, says that the building, sixteen stories high, will cost at least $2,000,000. The capacity will be 3,000 and a $50,000 organ and a thirty-five piece orchestra will furnish the music. A truly noteworthy feature will be the installation of a refrigerating plant as a part of the ventilating system. The stage is estimated at 31 by 90 feet. Every device known to modern theatre equipment, construction and architecture, for the comfort and safety of the patrons, will be also installed. Thomas B. Lamb, of New York, is the architect. The construction is in charge of William Fried, personal architect for William Fox. The sixteen-story building and theatre is expected to be completed in March or April, 1923. At present the entire work for the excavation of the basement has been completed.

Texas Theatre Trend Toward Open Shop; Operators Strike

All theatre and picture houses in Sherman, Texas, have gone open shop. The scale demanded by the union operators was $35 a week and overtime. Manager H. O. Jones, Washington; H. C. Houston, Gem; C. J. Musselman, Travis; and Billy Batsel, Queen, have been open shop for more than a year. Eight operators are affected.

Dye Fors & Rogers theatres at Wichita Falls, Texas, are among others in Texas to be at odds with union operators. The operators walked out last week and have not returned. The Wichita scale has been $40 for forty-eight hours of work. The operators refused a reduction proposed by the managers, and non-union operators were installed. Houses affected are the Empress, Majestic and Olympic. Strand and Gem, opposition houses, remained union.

Pickets were stationed at two neighborhood theatres at Houston, Texas, when the operators had walked out upon failure to get an increase of 10 per cent. The operators were asking for a reinstatement of a scale they had voluntarily cut last year when business began to slump.

During the Dallas-Texas Palace engagement of Wallace Reid's "Leading Citizen," the Palace management conducted a balloting to determine Dallas' most prominent man, and the choice went to L. B. Remy, of the Goldwyn office, who received a plurality of 3,185 votes over his nearest competitor. Many other prominent men were entered.

Novel Booking Situation in Toronto; Only Films for Hip

The week of September 18 saw an interesting booking situation in Toronto. In fact, never before had local picture theatres doubled and tripled up with featured releases for simultaneous presentations. The Regent and Strand Theatres, both controlled by the Famous Players' Canadian Corporation and managed by Clarence Robson, offered "Blood and Sand" during the week, while three of the principal downtown theatres also presented Harold Lloyd in "Grandma's Boy," these being Shea's Hippodrome, Toronto Pantages and Loew's Theatre. No less than three large theatres also hooked up for the presentation of "Foolish Wives," these being the Oakwood, managed by Jimmie Crang, the Alhambra, managed by Harold Hutchison, and the Palace, managed by Charlie Querrie.

Shea's Hippodrome, which is now on a straight picture policy, presented "Fascination" in addition to "Grandma's Boy," while Manager Bernstein showed "The Renegade," in addition to the Lloyd comedy feature.

Manager H. M. Thomas, of the St. Denis Theatre, Montreal, arranged for the presentation of a special feature at this theatre during the week of September 24 under the auspices of the Catholic Art Association. This release is "The Blasphemer." The admission charge for Sunday performances was fixed at $1, but prices for week-days range from 25 to 50 cents.

During the previous week, the attraction at the St. Denis Theatre was a totally different type of picture, the subject being the film of the Leonard-Tendler lightweight championship fight at Jersey City.

The St. Brigid's Young Men's Association opened a season's series of Sunday evening performances at the Francais Theatre, Ottawa, on September 17, the theatre having been secured for Sundays throughout the fall and winter from Val. Bureau, the manager. Sunday shows are taboo in Ontario but this organization has held them in past seasons, a collection being taken to defray expenses.

The latest idea of having special musical programs by augmented orchestras as a weekly feature in a picture theatre has been adopted by Manager J. C. Kennedy, of Allen's Regent Theatre, Ottawa. Arrangements have been made to hold the special symphony recitals every Monday evening. The first of the series was conducted by Director Rudolph Pelisek on September 18. Ordinarily, the Regent Orchestra comprises eight pieces but for the special recitals the orchestra is increased to twenty-two musicians. The special music is given in addition to the regular program of pictures which, for the week of September 18, included Marion Davies in "The Young Diana," a chapter of "The Leather Pushers," and other subjects.

Frederick Brown, formerly of the Allen Theatre, Montreal, has been appointed conductor of the Centre Theatre orchestra, Ottawa, the manager of which is Ben Stapleton.

Vitagraph's "Divorce Coupons" was presented as "Marriage Coupons" at the Centre Theatre, Ottawa, during the week of September 11, the censors having required this change in the title. A number of scenes were deleted as well. Manager Ben Stapleton used painted art display signs of a special type for the lobby display for this feature, while the still photographs all had the "new" title of the feature superimposed over the original name.

Manager Kennedy of the Regent Theatre, Ottawa, worked up an exciting popularity contest among the patrons of the theatre for several weeks, the winners of which proved to be Wallace Reid and Lillian Gish. Noting this combination, he forthwith booked "The Fatal Marriage" for presentation during the week of September 11, in which the two stars mentioned are featured. Mr. Kennedy then exploited the picture as having the two winning stars of the popularity stunt.

When the Central Canada Exhibition put on a fancy dress carnival on the last night of the Ottawa Fair, September 16, Manager Ben Stapleton of the Centre Theatre, Ottawa, took advantage of the opportunity to provide a stunt for "One Clear Call," the feature at the theatre during the following week, by having several men impersonate Klu Klux Klan characters in the parade.

SPANISH BULL FIGHT
THE WORLD'S PARAMOUNT TOREADOR
GALLARDO
WILL THRILL MATTOON WITH HIS MATCHLESS DARING
at PETERSON'S PARK
SUNDAY, SEPT. 10TH • 3:30 P. M.

A Paramount Release

MATTOON, ILL., SURELY WAS SCARED

It looked like a bullfight at the amusement park until Amike Vogel, Paramounteer, persuaded the Mayor to intervene, then explained that Gallardo was to be seen in "Blood and Sand" at the Park Theatre

St. Louis Exhibitor Exchange Distributing Fine Arts Films

The Exhibitors Film Exchange, distributors, has taken over the physical distribution of the pictures of the Fine Arts Picture Corporation. P. J. Collins, manager for Fine Arts, will have charge of the office organization, while Johnnie O'Brien and Ernest F. Ellenberg are the traveling salesmen. The Exhibitors Film Exchange is controlled by a number of local theatre owners, who believe that there is a field for an exchange of this kind. By pooling their buying powers they are able to obtain independent pictures of quality much lower than formerly and are also thoroughly protected as to actual playing dates.

The exhibitors interested and their houses are: Fred Wehrenberg, the Melba and Cherokee; Ferd Warner, North Grand and Zelphia; W. O. Reeve, Maryland and Eighteenth Street; Thomas James, Comet and Retina; R. A. Stierlin, Fairy; Fred Speros, Marquette; John Karzin, Lincoln, Casino and Olympia; Chris A. Ethim, Star; Sam Horwich, Red Wing; Charlie Warner, Queens; Fred Hoelzer, Ivory, and Steve Kaiman, Baden and O'Fallon.

S. H. Wieck of the Labor Temple, Staunton, Ill., reopened for the season, September 11. He was in town during the week arranging his programs.

Jim Reilly, of the Grand and Princess theatres, Alton, Ill., was seen along Picture Row. The interurbans make it convenient for Jim to drop in regularly.

Al Bernstein, of the Capital Theatre, Springfield, also came in during the week.

Another visitor was A. C. Norwein, of the Norwein Amusement Company, which controls houses in Flat River and Bonne Terre, Mo.

Gladino Lange and associates have taken over the Melvin Theatre, 2914-16 Chippewa street. The price paid Joseph Hallomann, the former owner, has not been revealed. The Melvin was dark for several months. It seats 600 and is situated in a good neighborhood.

Eli Gory opened a new theatre at Wilsonville, Ill., on September 15. He will show four nights weekly.

Robbers escaped with $326 from the Juniata Theatre safe early Tuesday, September 6. They beat in the door with a padded sledgehammer. The theatre is owned by the St. Louis Amusement Company.

Joseph Mogler, president of the St. Louis Exhibitors League and owner of the Mogler and Bremen theatres; William Goldman, manager of the Missouri Theatre; Fred Gecks, president of the Musicians' Mutual Benefit Association, and Steve Butler, business agent of that organization, constitute the board of arbitration that will settle all disputes between the picture houses and their musicians during 1922-23. If they can't get together on some point they will call in a disinterested person to act as referee.

J. A. Seipker is managing the Ozark Theatre, Webster Groves, Mo. He succeeded Thomas Hehl. Seipker sold his interest in the Wildie Theatre, Edwardsville, Ill., several weeks ago.

Charley Vollmer is back at the Midway Theatre. His place at the Delmonte has been filled by Edward Olmstead, who had charge of the advertising copy.

The Royal Theatre, Sixth street near Olive street, will be the Rivoli Theatre when it reopens. Secretary of State Becker the past week issued a certificate of incorporation to the Rivoli Theatre Company. Barney Rosenthal, R. G. Taylor and Nat Steinberg each hold 100 shares of the $30,000 capital stock.

Fred J. Hoffmeister, E. L. Kuh and Forrest P. Trelles have incorporated the Allied Amusement Company with a capital of $20,000. Trelles holds two shares of stock and the others 99 shares each. They are said to plan the erection of a theatre on a prominent South St. Louis corner.

Spyros Skouras, head of Skouras Brothers Enterprises, took a flying trip to New York City. Gossip has it that when he returns he will bring back a new theatre for St. Louis, to be run under the Skouras Brothers' banner. Skouras Brothers already control four houses and have large interests in the St. Louis Amusement Company, which controls fourteen theatres and several airdomes.

Charles Skouras, Tom Meyers of the Capitol Theatre and Frank J. Laurent, auditor of Skouras Brothers Enterprises, are spending two weeks' vacation in the Ozarks. They report fishing as very good.

Speaking of fishing, Harry Weiss has forsaken his old fishing hole near Logansport, Ind., and can be found any Sunday at Spanish Lake, Mo. The only difference between catching fish in Indiana and Missouri is that the fish hereabouts live up to the state slogan of "Show Me."

Sales Manager Bartlett of Associated Exhibitors has resigned his position. After spending two weeks on the Mississippi in his gasoline launch he will announce his new affiliation.

J. Wagner, auditor for the Delmonte Investment Company, has assumed the managership of the Delmonte Theatre, 5524 Delmar boulevard. Edwin Olmstead, who succeeded Charley Vollmer as manager last week, also resigned and has accepted a position at the Missouri Theatre. Vollmer is again manager of the Midway Theatre, Grand and Washington boulevards. and is scheduled to take charge of Charles Thimmig's big new house when it is built.

E. H. Brient has quit as Associated Exhibitors local manager. He has gone to Centralia, Ill., to take charge of the Hall Amusement Company's two theatres, the Illinois and Grand. The boys were sorry to see him leave. He was a hustler and had a likeable personality. Don R. Davis has been made new sales manager for Associated Exhibitors.

The Orpheum Theatre, Hannibal, Mo., which had been dark for several months, was re-opened on September 17. It will show pictures and vaudeville, with an occasional road show.

S. E. Pertle, of Jerseyville, Ill., motored into town and spent the afternoon at the big ball game. Al Bernstein, of the Capitol, Springfield, Ill., also was among the 30,000 who pulled for the Browns to take the American League leadership.

Mrs. I. W. Rodgers, Poplar Bluff, Mo., and S. E. Luttrell, Jacksonville, Ill., were visitors at the Fox exchange.

Exhibitors Flock to Omaha for Films as Season Opens

Recent visitors in Omaha include: Art Phelps, Open Air Theatre, Henderson, Iowa; Howard Pendergast, Airdome, Hancock, Iowa; Blaine Cook, Rialto and Gilder theatres, Beatrice, Nebr.; Mr. Cashman, Lyric Theatre, Greenfield, Iowa; Mr. Belmont, Liberty Theatre, Loup City, Nebr.; Ray Peterson, Fad Theatre, Arlington, Nebr.; Hobard Swan, Empress and Crescent, Kearney, Nebr.; C. J. Robinson, Blair, Nebr.; J. H. Ebersole, Majestic, Avoca, Iowa; Swan Olson, Swan Theatre, Walthill, Nebr.; Mr. Seymour, Tabor, Nebr.; L. W. Bichel, Opera House, Mincola, Iowa; W. V. Fauber, Pastime Theatre, Logan, Iowa.

Recent Des Moines' visitors include: P. C. Eagan, Opera House, Woodward; R. B. Byers, Strand Theatre, Fremont; Rev. Wm. Whear, Lanesboro; S. H. Daugherty, Cantrill; F. S. Green, Masonic Theatre, What Cheer; Harry Severide, of the Rialto and Waterloo Theatres, Waterloo; Nate Chapman of the Englert and Garden Theatres, Iowa City; Ella Metzger, Strand Theatre, Creston; and B. R. Fister, of the Colonial, Grinnell.

L. B. Seymour, formerly operating a show at Glenwood, Iowa, has taken over the theatre at Tabor, Iowa.

S. J. Mendenhall has purchased the Electric Theatre at McCook, Nebr., from Jack Tiller.

Bert Foreman, Marathon, Iowa, has taken over the Grand Theatre there again after an absence of a year.

Dale Baker has re-opened the Empress Theatre at Fall City, Nebr.

George Hundling has purchased a half interest in the Rialto Theatre, Newton, Iowa, from A. H. Blank.

J. P. Martin, who leaves the Rialto at Newton, becomes manager of the Blank Theatre, Rialto, at Boone.

Bert Foreman, Marathan, Iowa, has taken over the Grand Theatre there, again after an absence of a year.

Fred Heyter has taken over the Liberty Theatre at Davenport, Iowa.

A First National Release

STANLEY CHAMBERS' LIGHT ADVERTISING

The Manager of the Miller Theatre, Wichita, Kan., got these cards on every cigar lighter in town, which explains the text. It's new and it proved very effective on this title

Louisville Papers "Forget" That Some Theatres Exist

Some of the newspapers still fail to realize that the public buys newspapers for information. People turn to the market sheets to find the price of onions and the price had better be there. However, if a theatre decides to cut out some of its advertising, or has a run-in over cutting it out, some of the local papers believe that it is fine repartee to refrain from mentioning the theatre's name. You'd imagine that some of the theatres were dark from the way in which at least two newspapers, kindred spirits, or morning and afternoon edition of the same, refrain from even mentioning houses in some instances.

The West Kentucky Amusement Company has been incorporated to do business at Paducah, Ky. The capital stock is $200 and the incorporators are John C. Brooks, M. Manas and Mark Stenens, all of Paducah.

The Baxter Amusement Co., a subsidiary of the Broadway Amusement Enterprises, has placed the contract with J. F. Russell for the erection of its new theatre building at 1033-57 Bardstown Road, on the site of the present Baxter Theatre airdome. When completed the Highland Theatre will be abandoned.

The management of the Mary Anderson Theatre held over for three more days Norma Talmadge in "The Eternal Flame," which made a great hit at that theatre through a full week's run. "The Prisoner of Zenda" followed.

Platoff & Bishop, of Louisville, general contractors, report that they are putting the finishing touches on the new theatre at Lexington which is being erected for the Lafayette Amusement Co

The Kerrigan Theatre, New Albany, Ind., has arranged with five parent teachers' associations for co-operative production on the part of the teachers' associations, of a James Whitcomb Riley pageant at the theatre on October 6, with school children making up the cast. The event is in commemoration of the great poet's birth. The proceeds will go to the Riley Memorial Hospital fund.

The Bankers Commercial Securities Co. has filed suit to recover $502.50 from M. Switow, operator of a chain of picture theatres in this community, it being alleged that this amount is due on account.

The Louisville Police Department, which is always fussing about something, is reported to have argued last week with the management of the Walnut Theatre over posters about the downtown streets, featuring "In the Name of the Law," objection being raised to them for some reason that isn't very clear. However, the posters stayed up.

Louise Lovely, moving picture actress, was in Louisville for a week, appearing at the National Theatre. It is reported that arrangements have been made for taking 1,000 feet of film while Miss Lovely is here, to be used principally for attracting business to the National.

Fred Dolle, of the Alamo Theatre, is not the only big Elk in his family, as Mrs. Fred was elected vice-president of the Ladies' Auxiliary at a meeting last week. Henry Strube, an east end exhibitor, also has a big Elk in his family, as Mrs. Strube was named a member of the auxiliary's advisory board.

Lee Goldberg, of the Big Features Rights Corporation, who recently secured some film showing the opening of the big radio broadcasting station of the Louisville Courier Journal and Times, has arranged for showing of this film at the Strand Theatre, Shelbyville; Grand, Frankfort; Lyric, Versailles; Opera House, Cynthiana, and elsewhere.

Harold Lloyd, in a two weeks' run at the Alamo Theatre, drew good attendances for "Grandma's Boy," it being the first time in the history of the house that any picture was run more than one consecutive week. The Alamo is following up with "A Fool There Was."

Shubert's Theatre will present big time vaudeville, it has been definitely announced. It was rumored that the house would be turned into a picture theatre. With this announcement, B. F. Keith's National Theatre declares that it will run seven acts of big time, in addition to a feature picture.

These two announcements, which settle many rumors, still leave Keith's Mary Anderson unprovided for. Heretofore, the Mary Anderson has operated first-run vaudeville during the winter and pictures during the summer months. It now seems likely that it will continue its summer bill of pictures.

Keith's National opened September 4 on the fall season, and the Shubert followed September 10.

The Turner & Dahnken Circuit is preparing to make extensive improvements in its theatre at Sacramento, the work to cost in the neighborhood of $40,000. New heating and ventilating plants will be installed.

The National Theatre is going strong with its first class picture exhibits along with high class vaudeville, the feature picture last week being Katherine MacDonald in "Heroes and Husbands," and for the coming week, Dustin Farnum in "Oathbound." With general admission at 50 cents a seat, the house is packing them in at every performance in the evening. There is a daily matinee, early evening and late evening performance.

Announcement was made late last week that bids were being accepted for a new home for the Highland Theatre. The plans call for a $100,000 fireproof theatre building to replace the old Baxter airdome and present Highland Theatre, on the site of the airdome. Louis F. Steuerle, secretary of the Broadway Amusement Company, and Joseph L. Steuerle, secretary-manager of the Walnut Theatre, are the principals in the company erecting the new house, which when completed promises to be the finest of Louisville's suburban theatres.

The Alamo recently completed the remodeling of its stage and elimination of long musician's boxes to the right and left of the stage, in which it formerly used to seat the orchestra. The theatre is now using a large orchestra, placed directly in front of the stage.

Frisco Exhibitor Exchange to Increase Its Offerings

The Western States Film Exchange, Inc., is now well settled in its permanent quarters at 170 Golden Gate avenue, and is making arrangements to increase the number of subjects handled. This concern is owned and controlled by exhibitors and distributes state right pictures in California, Arizona and Nevada. The officers are: C. C. Griffith, of the Piedmont Theatre, Oakland, president; Mrs. F. E. Smith, of the Liberty Theatre, Marysville, vice-president; A. E. King, of the Lincoln, Crown and Gem theatres, Oakland, treasurer, and Erwin C. Easton, secretary. Robert A. Hazel is general manager and Helen J. Hazel is manager of the San Francisco office.

The Stanford Theatre, at Palo Alto, has installed a $15,000 organ.

Fisher Productions, Inc., has been incorporated with a capital stock of $500,000 to engage in the production of moving pictures. The directors are A. L. Jaffe, V. B. Fisher, Virginia Corbin, S. I. Blake and H. L. Levin.

Five holdup men drove up to the Royal Theatre, 1529 Polk street, on the evening of September 7, at the close of the performance, held up Abraham Karski, the treasurer, and Frank Moleda, the ticket taker, seized a sachel containing the night's receipts, and made their escape.

The Frolic Theatre is the latest downtown house to join the list of those to commence their week's bill on Saturday, instead of Sunday, as has been the custom. Six first run houses have adopted this policy.

The Motion Picture Operators' Union has secured the Exposition Auditorium for its annual Movie Ball to be held shortly, and a general committee, consisting of Herman Lubfin, chairman; William Ullrich, J. A. Bainbridge, P. O. Gaffney and A. L. Noriega, is working hard to make the big benefit event a success. An indoor bathing girls' revue is being arranged and several bathing beauties from Hollywood will be on hand. Mrs. Adolph Mayer, president of the Ladies' Auxiliary, heads the women's reception committee.

Lionel H. Keene, western representative for Loew's, Inc., who spent several weeks here in connection with establishing the policy of pictures only at Loew's Warfield Theatre, has left for Los Angeles to establish a similar policy at Loew's State Theatre.

The Alta Theatre is making extensive improvements, including the installation of an organ.

A Paramount Release

MADE THIS BULLFIGHTER WALK THE PLANK

Amike Vogel, Paramounteer, helped Skouras Bros., of St. Louis, put over "Blood and Sand" with a slow-working sign painter and a fast-working bullfighter. Amike acted as lecturer

Dave Harding Now Recovered from Encounter with Bandit

Dave H. Harding, manager of the Liberty and Dorie, Kansas City, has recovered from the wound inflicted by a bandit who attempted to hold up the Liberty Theatre on August 3. Just recently was Mr. Harding able to leave the hospital, but he has fully recovered now and is back on the job once again.

S. A. Underwood has opened the St. John Theatre of this city, which has been closed for redecoration. A new orchestra of six pieces will be employed. The house is one of the suburban theatres and seats 800.

J. A. Hardin, formerly associated with Ensley Barbour in Muskogee, Okla., was in Kansas City recently. Mr. Hardin opened the Orpheum Theatre at Parsons, Kas., the fifteenth of this month.

C. M. Gott of the Skydrome Theatre, Warrensburg, Mo., was shopping for film to screen during the cooler months.

Lee Dorris, of Dorris and Smith, the new owners of the Liberty Theatre at Cherryvale, Kas., was in town the first of this week looking for some musicians. Dorris and Smith purchased the Liberty from T. L. Wolf.

J. J. Newcomb, Newk's Theatre at Burlington, Kas., was calling on some of the exchanges recently.

L. S. Cook, of the Liberty Theatre, Augusta, Kas., was in Kansas City last week-end.

W. H. Weber, Echo Theatre at Great Bend, Kas., was seen walking along Movie Row one day this week.

The Cole Theatre Supply Co. was paid a visit by Charles Fish of the Opera House, Butler, Mo.

G. L. Rugg, who has the Eureka Theatre in Weston, Mo., visited most of the Kansas City film exchanges last week.

Frank Davidson of the Royal Theatre at Cherryvale, Kas., was another visitor last week.

Barney Dubinsky of the Tootle Theatre, St. Joseph, Mo., and Eddie Peskay, were visitors at some of the film exchanges last week.

Joe Cooper, owner of the Wichita Theatre, Wichita, Kas., was a caller at various exchanges recently.

Jack Johnston of the Isis Theatre, at Augusta, Kas., was also a Kansas City visitor the other day.

Baltimore Exhibitor's Sons Successful in Musical Work

The two sons of Joseph Robbins, formerly manager of the Comedy Theatre, 412 East Baltimore Street, for six years, and now manager of the New Gem Theatre, 617 Duncan Place, have been very successful in their musical activities. Samuel R. Robbins has been engaged to conduct the new augmented orchestras on the Century Theatre Roof this season. He has wide experience in directing music for musical comedy work, having just closed with Eddie Cantor's "Make It Snappy," and he was on the road with "Monte Cristo, Jr." "The Passing Show of 1919" and "Irene." Frederick Robbins will direct the orchestra on the Garden Roof. He was bandmaster for the 312th Field Artillery while in France and recently conducted the orchestra of the American Jockey Club, of Havana, Cuba.

A new policy has been inaugurated at the New Theatre, 210 West Lexington Street, by Charles E. Whitehurst, president of the New Theatre Company by which the largest and best features will be shown at popular prices. The season was begun with the showing of Rex Ingram's "The Prisoner of Zenda," and that sterling publicist, Leon Vector, was right on the job and hustling around town to put the film over in big town style, which he did, if the 5,000 or so people who attended it on September 18, the opening day of the run, can be considered as a criterion. Eugene M. Daley, manager of the New, was as busy as the proverbial bee on the campaign also, with J. M. Shellman assisting. The prices for the big attractions are: 10 a. m. to 5 p. m., 25 cents; 5 to 11 p. m., balcony, 25 cents, orchestra, 50 cents.

Mrs. C. M. Corbet, of the New Theatre, Hancock, has written to the Public Service Commission of Maryland regarding a contract for music for $24 a year which she says would "drag one down and out of business." As the commission, however, disclaims any right to jurisdiction over instrumental or vocal music, Mrs. Corbet has been informed to that effect.

Her letter reads:

"You will find enclosed a copy of a contract for which I am to pay $24 per year. I hire a musician and he must furnish the music. He only plays about one hour every evening, as that is the only time I show; and further, he only plays ragtime stuff. Now, must I pay him or is it to drag one down and out of business?"

Charles E. Nolte, manager of the Belnord Theatre, 2800 East Fayette street, has engaged the Broadway Ladies' Orchestra to play at the afternoon and evening performances for an indefinite period. There are ten members in the company.

Eugene N. Daley, for ten years with Lyman Howe touring the country with his travel pictures, and who managed a theatre in New York State for some time, has joined the Whitehurst Theatrical Interests of Baltimore and is now managing the Century and New theatres and handling the publicity and advertising for the Parkway. George A. McDermitt, who formerly managed the Century and New theatres, is now centering his attention on the Garden and Century Roof, also in the Whitehurst circuit, and will see that everything goes right during the coming season.

Auctioneers have sold to an undisclosed purchaser the picture theatre at 1510-12 West Lafayette avenue, for $7,800.

Star City, W. Va., never boasted of a picture house until just recently when the Star Theatre was thrown open to the public. The house has been built in brick and stucco, and seats in the neighborhood of 300. Sam Pratt is the owner and C. P. Defrere manager. Star City has a population of 800. The theatre will be open three nights a week at present.

Permit has been granted to the Community Amusement Company, Charleston, W. Va., for remodeling a store building to be used as a picture theatre. The building, which will be one story in height, will be 20x80 feet, and is located on the south side of Charleston street, between Florida and Stockton.

The Arcade, a 340-seat house, is the newest theatre addition to the town of Bramwell, W. Va. Lighting fixtures are unique.

A permit has been granted at Charleston, W. Va., for a business building and picture show in Summers street, between Virginia and Fife streets, to the Chanaba Company. It will cost $18,000.

Detroiters to Go by Autos to Coming State Convention

Plans for the annual convention of the Motion Picture Theatre Owners of Michigan are progressing rapidly, according to H. M. Richey, manager of the association. Every attraction possible is being secured to make the event a memorable one in the history of the organization, and an elaborate program is being arranged. While it is a little early to be able to give out an exact program in the order of events, it is known that there will be a trip through the big Buick Motor Company's plant, a trip around the city of Flint, and a trip through the Home for the Deaf and Dumb, which is one of the most interesting institutions in Michigan. There will be a big banquet with a wonderful orchestra, addresses by Sydney S. Cohen, the national president, and the chances of having Will Hays appear on the program are very good. In addition, it is hoped to have Governor Grosbeck, Lieutenant-Governor Thomas Read and Judge Alfred J. Murphy address the gathering. The convention headquarters will be at the new Durant Hotel. Detroit expects to send an exceptionally big delegation, most of which will motor up. Fifty motor cars loaded to capacity are expected to carry the Detroiters. Arrangements have been made for free parking space, and all Flint is on its toes in anticipation of the event.

George Cook and Brad Bearsley of the former Star Amusement Company, of Sault Ste. Marie, are being sued in circuit court for ten months' rent and alleged violation of the lease by John P. Old, agent of the old Star Theatre. George Cook, defendant in the case, is at present manager of the Soo Amusement Company. They originally took a lease for two years with an option of five years more on the Star Theatre. At the end of two years, they decided to continue on the strength of the option. At the end of two more years, the theatre ceased operations because the city authorities found its condition, particularly the electric wiring, unsafe. Cook and Bearsley immediately demanded that Fred R. Price, owner of the building, remodel and repair the same in accordance with the requirements of the authorities. This was refused by Mr. Old, who claimed that the lease was originally accepted for a five-year option in its present shape with a clause to the effect that the theatre was then in proper condition to permit the showing of motion pictures. Cook and Bearsley then ceased to run the house and the rent accrued, finally resulting in the suit.

The Broadway-Strand Theatre, Phil. Gleichman, manager, announces a one-hour concert by the specially augmented orchestra every Sunday morning, starting at 11:00 a. m. The first of these concerts starts on September 24. The popular concerts are advertised as including all "your favorite melodies and overtures—music you like the way you like it."

Effective Saturday, September 30 Sid Lawrence, for the past year exploitation manager of the Detroit branch of First National, will assume charge of both the Isis and and Idle Hour theatres, Grand Rapids, for J. W. Goodspeed, owner. The Isis will close for complete redecoration the week of September 24, and will re-open on September 30 with "Smiling Through."

Pyramid on Lookout for Good Stories

Pyramid Pictures, Inc., announces that arrangements are now being made under which the services of the best American and English authors will be available in selecting stories for Pyramid productions.

"We naturally feel," said an official of Pyramid, "that our future interests require action now, although we have managed to let it be known far and wide that we are in the market for the best stories obtainable. It is also true that we have been treated very generously by some of the best writers in America, who have submitted their work to our scenario department. Some of these stories we have acquired, and others are under consideration.

"Our scenario department is in touch with authors here and abroad, and no effort will be spared to enroll some of the great writers on our lists."

An official of Pyramid explained that in cases where an author desires to enter into a profit-sharing agreement with the producer, an arrangement will be made similar to the royalty idea, and under which the authors' share will be determined by the volume of business the picture does. This arrangement is available for directors, under the Pyramid idea, and can be extended in several ways, it was explained.

Reports "Lion's Mouse" is Progressing

Cable advices from Hollandia Films to Producers' Security state "The Lion's Mouse" is well under way in production and present indications point to its being one of the screen classics of the year.

A few weeks ago Wyndham Standing and Marguerite Marsh were specially engaged to co-star in this famous story and sailed directly for Holland, where work was started immediately under direction of Oscar Apfel.

"The Lion's Mouse," when completed, will be handled in America by Producers' Security Corporation, which will announce the releasing channel later.

Caldwell Signs New Contract

Orville Caldwell, the handsome giant who will be seen in the leading male role in Katherine MacDonald's new picture, "The Lonely Road," has signed a contract under which he will appear in a similar capacity in the next production in which she will be starred, "The Scarlet Lily."

The actor-athlete was named for this new part because of his brilliant work in "The Lonely Road." Those who have seen the early runs of the picture declare that his characterization as the young husband mark him as one of the most promising of the younger male players on the screen.

Griffith's Newest Given Pre-Showing

When the residents in the vicinity of the Sterling Theatre, Derby, Conn., sent the town marshal to stop the laughter and applause in that house the evening of September 15, the first public recognition was given to D. W. Griffith's latest photoplay production, "One Exciting Night."

This picture, on which Mr. Griffith has been working since he completed "Orphans of the Storm," is made for United Artists Corporation release. Its try-out length was in thirteen reels, but Mr. Griffith always starts his pictures far beyond the length at which they close for standard release, preferring to cut his work before an audience, listening to mass reaction for guidance.

The actual filming of "One Exciting Night" took about three months. The story is by Irene Sinclair, and the action is laid in a country home in Baltimore. The main action takes place in one afternoon and evening, with the principal scenes all laid in one house. The settings are modern in every sense. The players appear in the latest of present day fashions. For this picture Mr. Griffith has stepped entirely away from costumes, mob scenes and vast sets.

Practically every scene in "One Exciting Night" was taken on the Griffith lot at Mamaroneck, N. Y.

For his cast Mr. Griffith drew largely from the legitimate stage, every player in the picture having had experience before the footlights. For the leading man he selected Henry Hull, actor and dramatist. Carol Dempster, of the Griffith players, is the heroine. C. H. Croker-King, a famous English character actor, plays the part of the doctor.

For the comedy Mr. Griffith took Porter Strong, formerly a minstrel man, whom he has been training in blackface parts.

Frank Sheridan is seen in the role of the detective; Frank Wunderlee is the butler; Margaret Dale is a society adventuress; Morgan Wallace also has an important part, while others in the cast are Percy Carr, Herbert Sutch, Irma Harrison, Grace Griswold, Charles Mack and Alice Fleming.

Albert L. Grey, general manager of D. W. Griffith, Inc., has arranged for the opening of the picture in Tremont Temple, Boston, early in October. The New York opening will follow shortly afterward, and the picture will then be shown in Chicago and Philadelphia.

"Forget-Me-Not" Makes Big Success

"Forget-Me-Not," a Louis Burston production released by Metro Pictures Corporation, has, it is stated, firmly established itself as a solid box-office attraction. Everywhere it is said to be proving a fine subject for exploitation, and exceptional business is being reported in the largest photoplay theatres in the country where the film has been shown.

Standing-room only—for the first time in months—was the effect of the photoplay at the Blue Mouse Theatre, one of the largest motion picture theatres in Minneapolis, Minn., where "Forget-Me-Not" was recently exhibited. A novel exploitation campaign, effectively handled through the use of teasers and other printed matter, accounts in part for the big business done, it is said.

"Forget-Me-Not" is a Louis Burston production for Metro Pictures Corporation. The film was directed by W. S. Van Dyke. In the cast are Bessie Love, Gareth Hughes, Otto Lederer, Irene Hunt, Myrtle Lind, William Machin, Hal Wilson, Gertrude Clair, Sam Allen and William Lawrence.

First National Obtains "Oliver Twist"

Rumors along Broadway to the effect Sol Lesser would make a contract with Associated First National Pictures, Inc., for the distribution of Jackie Coogan's super-production of "Oliver Twist" were verified this week with the announcement that the road-show plan which was practically settled upon was discarded and that the First National organization had closed with Lesser for the big Coogan attraction.

The signing of a contract between First National and Lesser for the Coogan product marks the closing of one of the biggest deals in many months. It is understood that all engagements will be played on the basis of a guarantee and percentage and that the Jackie Coogan Productions eastern offices in charge of Irving M. Lesser will have the approval of all contracts.

It is understood that "Oliver Twist" will have a general release date late in October and that there is a strong possibility of a Broadway run of the production.

Advertises Heavily Selznick Film

If the Select Picture "A Woman of No Importance" may serve as a criterion exhibitors are offering more co-operation in an advertising way than ever before. For the showing of the Oscar Wilde story at Clune's Broadway Theatre in Los Angeles, Manager Jay Haas used a full page advertisement in The Record.

In addition to such a generous amount of space being allotted the production an additional source of gratification is the skilful way the page has been arranged.

New Goldwyn Official Sees Boom in Trade

James R. Grainger, recently elected a vice president of the Goldwyn Distributing Corporation, is now at the Culver City studios in conference with Marshall Neilan. Mr. Grainger, who has for four years acted as personal representative of Marshall Neilan, is still looking after the distributing interests of that producer.

Mr. Grainger, who is making a tour of all the Goldwyn exchanges, says that with the opening of the fall season, attendance has greatly improved at the theatres and that conditions generally are on the upward trend.

Story Being Chosen for Theda Bara

The selection of a story for the Theda Bara productions which is to be made by the Selznick company under the supervision of David O. Selznick has been narrowed down to one of two or three of the scores of offerings which have been examined. Actual production work will begin within the next four weeks.

Arrangements Made to Distribute

An announcement from Associated Exhibitors states that Roy Crawford, vice president and treasurer of that organization, has completed arrangements with E. S. Manheimer for the distribution by Associated of "Breaking Home Ties," a six reel feature.

Goldwyn Closes Big Foreign Deal

Goldwyn's foreign department has just entered into a contract with the export department of the New York Film Exchange for the handling of its sixth year product —the season of 1922-1923—for the greater part of South America.

The countries in which the New York Film Exchange will control the distribution of Goldwyn's "big twenty" photoplays for the new season are Argentina, Uruguay, Paraguay, Chile, Ecuador, Peru and Bolivia.

Arrangements Made

Leon D'Usseau, New York scenario chief for Universal, has just completed arrangements with William A. Brady for the purchase of last year's successful play, "Up the Ladder." It will be used as the first starring vehicle for Virginia Valli, who has just completed her work at Universal City in "Bitter Sweet" in support of Lon Chaney.

Melford in East

George Melford, who has just completed the production of "Ebb Tide," the Robert Louis Stevenson-Lloyd Osbourne story of the South Seas, at the Lasky studio, has arrived in New York ready to start work on "Java Head," at Paramount's Long Island studio. He is making his headquarters at the Lambs' Club.

In Metro Picture

Claud Gillingwater, during three decades one of the most notable figures on the American stage and for the last several years prominent in motion pictures, will appear in support of Viola Dana in her newest Metro picture, "Miss Emmy Lou," which Harry Beaumont is directing.

Places "Jelly Fish"

The new Smith-Cadwell production, "The Jelly Fish," in which Wyndham Standing is starred, has been placed by Producers' Security with Playgoers' Pictures for National distribution. The feature is the second starring vehicle of Wyndham Standing to go to Playgoers.

Claire Adams Signed

Claire Adams, leading woman of many high class western features of the Hamptons and other producers, has been signed by Universal to play the feminine lead opposite Herbert Rawlinson in "The Kidnappers," a picture which has just been started at Universal City under Stuart Paton's direction.

Engaged by Wire

Edmund Lowe, noted Broadway leading man, was engaged by wire to play the male lead opposite Betty Compson in "The White Flower," a new Paramount picture which will mark the return of Mrs. Julia Crawford Ivers to the ranks of woman directors.

Booked in Four Big Texas Cities

Goldwyn's new Rupert Hughes picture, "Remembrance," has just been booked by another circuit for October showing. The Interstate Amusement Company will show it in the four largest cities of Texas—Fort Worth, San Antonio, Dallas and Houston—for the week beginning Sunday, October 15.

"Remembrance" was recently booked by the Libson circuit of Cincinnati the Stanley Circuit of Philadelphia and the Johnson and Van Herberg circuit of Seattle.

Hodkinson Lists Big Film for October

Fifty-three different editions in print, distributed among forty-eight publishers, is the advance publicity and advertising preceding "The Legend of Sleepy Hollow," which will soon be presented on the screen under the title of "The Headless Horseman," released through the W. W. Hodkinson Corporation sometime during the month of October, and which will provide the screen with one of the best read American classics.

Produced by Carl Stearns Clancy, a member of the new school of motion picture presentation and featuring such a well-known and popular idol as Will Rogers in the beloved role of Ichabod Crane, the W. W. Hodkinson Corporation feels that they have a film feature of 100 per cent. entertaining value and one with a strong box-office appeal.

This popular legend, taken from the "Sketch Book" by Washington Irving, is particularly adaptable to screen presentation and it was this fact that led Mr. Clancy to secure the rights for the filmization of this American masterpiece.

In the selection of the cast great care has been shown. Will Rogers has been selected for the role of Ichabod Crane; Lois Meredith plays the charming Katrina Van Tassel, Belle of Sleepy Hollow, whose wiles stir up hopeless ambitions in the breast of Ichabod. The supporting cast has been painstakingly selected in order to assure every box-office angle for the completed production.

Sign 60 by 35 Feet Adorns Theatre

Cosmopolitan says the largest and most unique electric sign in the United States, and probably the world, adorns the front of the Criterion Theatre and announces to Broadway the fact that Marion Davies in "When Knighthood Was in Flower" is the reigning film success at that famous house.

The sign is 60 feet long and 35 feet high, covering almost the entire front of the Criterion Theatre from the marquee to the roof. The letters spelling the name of Marion Davies are 10 feet high, while those in the title of the play, are in two lines of five feet each.

Harold Lloyd Film Sent to New York

Harold Lloyd's first feature comedy completed under his new distributing contract has been shipped to New York, according to advices from the Hal Roach studios just received by Pathe. "Dr. Jack" is its title. It has been previewed on the West Coast with favorable results, it is stated. Pathe sums up many reports received to this effect in the oft-repeated verdict: "'Dr. Jack' contains more laughs than 'Grandma's Boy.'"

Pathe's date for the release of "Dr. Jack" is not yet announced. It is stated, however, that it will be given to the public before the end of the year. The picture was completed several weeks ago.

In the cast of "Dr. Jack," besides Harold Lloyd and Mildred Davis, are Eric Mayne, John T. Prince, C. Norman Hammond and Oscar Morgan. The picture was directed by Fred Newmeyer from the story by Hal Roach, Sam Taylor and Jean Havez.

Worsley Signed

Announcement comes from the West Coast that Wallace Worsley, recently one of the leading directors of the Goldwyn staff, has been signed by Jesse L. Lasky to direct Wallace Reid in his next Paramount picture. The title of the picture will be "Nobody's Money."

On Loew Circuit

"Dusk to Dawn," the Associated Exhibitors feature starring Florence Vidor, which recently played at the Capitol Theatre, New York City, has been booked for the entire circuit of Marcus Loew theatres in Greater New York.

New Season Begun

Advices received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, tell of the opening of the new Paramount season in Tokyo on August 23, to record-breaking crowds at the Imperial Theatre in Tokyo. The first pictures screened through the releasing program of the new Paramount organization were "The Sheik," "Fool's Paradise," and "A Trip to Paramount Town," the latter a two-reel picture depicting the activities of the Lasky studio.

This is the first time in two years that the Imperial, Japan's largest and best legitimate theatre, has shown motion pictures, according to Tom D. Cochrane, Paramount's manager in Japan.

Contracts for Seven Fall Releases

Through the efforts of E. E. Reynolds, branch sales manager for the W. W. Hodkinson Corporation in Minneapolis, Minn., a contract has been consummated with the Hennepin Theatre, one of the Orpheum chain, whereby this theatre will show the seven fall releases of the Hodkinson Corporation for first-run in Minneapolis.

According to the report received from the Minneapolis exchange, the following Hodkinson feature attractions will be shown at the Hennepin Theatre sometime in the very near future. They are: "No Trespassing," "Slim Shoulders," "Married People," "The Veiled Woman," "Hearts Haven," "Mind Over Motor" and "The Headless Horseman."

"Chair of Peter" Was Shown

"The Chair of Peter," the motion picture illustrating the ceremonies incidental to the election and coronation of His Holiness, Pope Pius XI, released in the United States and Canada by the Jaxon Film Corporation, New York City, was shown to the Catholic Writers' Guild at their meeting Tuesday evening, September 26, at the Ansonia Hotel.

Descriptive March Composed

E. T. Paull has composed a new descriptive march entitled, "Sheridan's Ride." W. C. Simon reviewed this composition and not alone does it describe the synopsis which precedes the number, but there is spirited music with not a dull measure in it.

E. T. Paull probably has written more descriptive marches than any other composer. He is the composer of the famous "Ben Hur Chariot Race," which most musicians are familiar with.

W. Brandt Praises Davies' Film

"The entire motion picture industry owes a vote of thanks to William Randolph Hearst for giving such a wonderful picture as 'When Knighthood Was in Flower,' now at the Criterion Theatre, to the public at this particular time," declared William Brandt, founder and president emeritus of the Theatre Owners' Chamber of Commerce, just before the weekly meeting of that organization at the Hotel Astor.

Mr. Brandt is the owner of several theatres in Brooklyn.

Hold Special View

L. Lawrence Weber and Bobby North are preparing plans for a special presentation on "Notoriety," the seven-reel feature recently completed by Will Nigh. The picture is now being cut under Nigh's supervision.

In the Independent Field

By ROGER FERRI

Newsy Bits

Lester Scott, Jr., special representative for Affiliated Distributors, Inc., leaves next week for a swing around the exchange centres showing Johnny Hines' latest feature, "Sure Fire Flint."

Charles L. Stephenson, President and General Manager of Stephenson Attractions, Ltd., of Canada, is in New York, lining up product for the Dominion.

Wallace Worsley, who directed "Rags To Riches," the Harry Rapf feature which Warner Brothers are distributing, has been signed to direct Wallace Reid in his next picture.

Col. A. C. Brombead of Gaumont, Ltd., of London, arrived in New York this week.

J. Charles, 2nd, assistant to President W. E. Shallenberger of Arrow Film Corporation and exploitation and publicity director of that firm, has returned to New York from Toledo, O., where he exploited "Light Life In Hollywood."

Lou Rogers, who is organizing a new co-operative independent exchange string, is expected to go on a brief trip to talk with franchise-holders.

Bookings on Al Lichtman's "Rich Men's Wives" are breaking all records for the booking of independent pictures by representative first run houses, judging from reports that have reached this office this week.

"More To Be Pitied Than Scorned," C. B. C. Film Sales Corporation's special, is slated for a special run at the Victory Theatre, Providence, R. I., where Mayor Gainer has been induced to attend the opening night.

C. C. Burr, Lester Scott, Johnny Hines, Doris Kenyon and others associated with Affiliated Distributors, Inc., and Mastodon Films, Inc., went to Westfield, N. J., where they attended the test showing of Hines' latest picture, "Sure Fire Flint."

Harry Rapf, producer of "Rags To Riches," in a letter to this department from the Coast, says that he is planning a brief trip to the East some time next month.

Franklyn Backer, President of East Coast Productions, Inc., reports that his J. B. Warner pictures are netting big returns for exchanges and it will not be a surprise if word is given out within the next few weeks that that star will make a new series for independent distribution.

Tony Luchese and Oscar Neufield will open their Baltimore exchange, to be known as Progress Pictures, Inc., on Oct. 5.

Marcus Loew has booked "I Am The Law" for the metropolitan circuit, the picture opening at Loew's State Theatre in Newark, N. J., on next Monday.

The case involving International Film Corporation and "I Am The Law" is at a standstill, pending the return to New York of Federal Judge Knox, who is away on a vacation.

Frankie Lee's first starring vehicle will be "Last Night When I Kissed Miss Thompson", an American Magazine story by Bess Aldrich. Some of the stars on the screen with whom Frankie Lee has appeared are Charles Chaplin, William Farnum, Sessue Hayakawa, Agnes Ayres, Pauline Frederick, Bessie Love and Milton Sills.

The Week in Review

THE last week of September, 1922, will go down into independent history as one of its most important. Many significant things happened. To enumerate them here would mean a repetition of what appears in the pages that follow. However, we may be pardoned for emphasizing several happenings. Perhaps none was so important as that concerning the first run situation, which brought news of record runs from many sections of the city. Again on Broadway we found an independent picture—Warner Brothers' "Rags To Riches"—outdrawing every other picture attraction on its own merit. A little distance westward in Paterson, N. J., we found L. Lawrence Weber-Bobby North's feature, "The Curse of Drink" bringing to the new U. S. Theatre the biggest business that house has done in many a day. Al Lichtman's beautiful production, "Rich Men's Wives" continues its wonderful showings. At Westfield, N. J., our special correspondent attended a test showing of C. C. Burr's latest Johnny Hines' feature comedy-drama. "Sure-Fire Flint." The showing was unheralded, coming in the form of a surprise for Westfield folks. But the point is that the picture registered remarkably and is now ready for general exhibition.

THESE are only a few of the important things that happened during the current week. From Arrow Film Corporation came the happy announcement that Dr. W. E. Shallenberger was lining up a promising array of productions. And hardly had we completed reading that announcement when our telephone dingled and an Arrow official on the other end informed this department that that enterprising firm had acquired the distribution rights to "The Streets of New York," which Burton King recently completed. That feature will be given its premier at Frank Hall's million-dollar house in New Jersey during the week of October 22.

YOU can't keep a good man down. That's an old saying, but seemingly true, for those two genial gentlemen, Eddie Bonns and Lou Marangella, who constitute the entire Warner Brothers' publicity, advertising and exploitation force, simply can not be held down. Their Fifth avenue ballyhoo stunt in conjunction with the showing of "Rags to Riches" at the Capitol Theatre in New York constitutes a genuine publicity masterpiece. Just how these two hustlers accomplished the feat is explained in detail in an exclusive story appearing on the fourth page of this section.

WARNER BROTHERS' can justly lay claim to having a publicity and exploitation duo that can hold its own with any similar department comprising of anywhere from four to ten experts. Surely, they are obtaining as good results, if not better than many of the costly staffs handling picture exploitation. They are original, persistent and aggressive and make friends of all with whom they tie up in the exploitation of any particular picture. And in that method is one important secret of the successful showman.

BUT live-wires minus the product are helpless. And in the case of the Warner Brothers such is not the case, for unless we miss our guess, "Rags To Riches" will gross in the neighborhood of $50.000 during its run at the Capitol Theatre this week. We are basing this estimate on figures compiled on business done up to Wednesday night. If that figure is exceeded, few showmen will be surprised, for Harry Rapf never produced a better production. It is a box office magnet if ever there was one. It has title, cast, story, production and what not.

OUR hearty congratulations to Tony Luchese and Oscar Neufield, owners of De Luxe Exchange, Philadelphia. Elsewhere in this issue is published a special despatch from Baltimore announcing the opening of two new exchanges, to be known as Progress Pictures Exchanges, by these two gentlemen in association with successful business men. The exchanges are to be located in Baltimore and Washington. If the achievements of these two gentlemen in Philadelphia constitute any criterion, they will have no trouble putting over their new venture.

THEY don't make exchangemen any better than Frank Zambreno, owner of the Progress Exchanges of Chicago and Indianapolis. Neither is there a more popular and manlier a gentleman in this industry than this genius from the Windy City. While others are complaining about alleged booking lockouts, Mr. Zambreno is getting choice dates at the best theatres on the Loop and only this week a wire from Chicago brought news that his Graphic production, "The Wildness of Youth," had been booked into two Loop theatres, the Castle and Barbee's theatres, simultaneously during the week of October 1. This is the first time one independent picture has played two Loop houses day and date. But the season has merely started. Take our tip and keep your eye on this Chicagoan.

Trade Notes

Sol Lesser, who is in New York with his partner, Mike Rosenberg, made the statement that "Oliver Twist" will gross $3,000,000. That's the figure that he is holding out for in First National negotiations.

Frank Newman, the Kansas City exhibitor, who is in New York, made it known that independent pictures of merit are ever wanted by him and that he has booked most of the big ones for showings this season.

Jesse A. Levinson is planning a trip for the purpose of selling exchangemen his latest features. Mr. Levinson will operate on an extensive basis this year.

From the Weiss Brothers' New York offices this week came the statement that the police had recovered a large quantity of paper for "Adventures of Tarzan." The paper is believed to have been stolen from Sam Zierler's Commonwealth Exchange of New York.

Jack Von Tilzer, traveling representative and sales manager for East Coast Productions, returned to New York this week. He has been on the road selling franchises for the J. B. Warner westerns, Fatty Karr and Crescent comedies.

The death of Isaac Wolper, formerly head of Mayflower Pictures Corporation, which he founded, in Boston last week came as a distinct shock to his numerous friends in the independent market.

Word comes from Betzwood, Pa., that Frank N. Seltzer has completed "Aching Hearts" at the Betzwood studio. The cast includes Lee Kohlmar, Richard Farrell, James Thomas, Betty Howe and Arthur Ashley. E. S. Manheimer, according to the despatch, will handle distribution on the picture.

Pell Mitchell, a well known cameraman, has signed with C. B. C. Film Sales Corporation to supervise and produce the Starland Revue for that firm. He takes his new duties October 1.

Sherman Webster, formerly special representative for Select in upper New York State, has joined the Nu-Art Exchange of Buffalo, covering the Rochester territory.

Sam Grand and Harry Ascher, both Boston exchangemen, were in New York last week.

Harry Segal of Pioneer Exchange, Boston, is perfecting plans for the road showing of the Lee-Bradford special, "Determination."

Producers Security Corporation, of which Ricord Gradwell is the head, has increased its capitalization from $300,000 to $600,000, according to a despatch from Albany, N. Y.

Charles Jawitz, head of Jawitz Pictures, on his return from a visit to the territories, reports that he has noted a general improvement in the local distribution of state rights pictures.

Independent producers report that the player signing situation has cleared, for no difficulty is now encountered in producing the necessary talent for independent pictures.

No statement, either confirming or denying the report that Warner Brothers were anticipating the production of a special dealing with the life of the late Kaiser, was available.

Amalgamated Exchanges Formed and Sign Mrs. Valentino and Two Others

Official confirmation was received this week of the exclusive announcement made in the Independent Department of Moving Picture World that a new co-operative independent distributing firm was being formed. Late this week it was announced that Amalgamated Exchanges, Inc., of America had been organized. The organization embraces exchanges in every distributing centre in the country, and, according to reliable information obtained by this publication, it will start off with a release schedule of twelve productions. This number, according to several franchise-holders, will be augmented.

The new concern will produce pictures, and made announcement this week that the first picture, "The Madonna in Chains," will be started at the Yonkers, N. Y., studio on next Tuesday. Those who have already been engaged to appear in the picture include E. K. Lincoln, Martha Mansfield and Mrs. Rodolph Valentino, who is making personal appearances, this week playing Fay's Theatre in Providence, R. I.

Amalgamated also announced that it has leased the Mittenthal studio, also in Yonkers, where a second company will start production on another picture shortly. Among the authors whom this firm announces as having signed are Langdon McCormack, Edward Owings Towne, Denman Thompson, Charles Reade, Hal Reid and Martin J. Harvey. Announcement of other people to be engaged is expected to be made next week. It is certain that Mrs. Valentino will appear in a series of pictures that this company will handle.

Ben Schulberg Explains Why Title of Second Al Lichtman Film Was Altered

LOS ANGELES (Special) — "Shadows," B. P. Schulberg's second Preferred Picture for the Al Lichtman Corporation, was made from "Ching, Ching, Chinaman", a prize story by Wilbur Daniel Steele. Schulberg decided to change the title because he felt the new one is a closer fit to the story and its suggestion of mystery.

"We decided on the name 'Shadows' because", said Schulberg, "it incorporates the suggestion of mystery which is the keynote of the plot. I am confident that in our faithful interpretation of Wilbur Daniel Steele's story we have retained its finest element, and I feel that by changing the title we are aiding exhibitors in conveying to their patrons just what the true nature of the picture is.

"By constant reference to Mr. Steele as author we reach his immense following composed of readers of Pictorial Review, Harper's, Century, Success, and many other magazines which have published his stories".

First-runs throughout the county will probably start showings of "Shadows", the new Schulberg-Lichtman release, in October. From the studio here comes word that Lon Chaney, who has the principal role, has made another unusual characterization. As a matter of fact, the cast for an independently released picture is exceptionally strong. Besides Chaney, there are Harrison Forde, Marguerite De La Motte, John Sainpolis, Walter Long, Buddy Messenger and Priscilla Bonner. Tom Forman, one of the former Lasky directors, made the picture.

An old line melodrama is the basis of "Thorns and Orange Blossoms" which Gasnier has just finished for B. P. Schulberg. Bertha M. Clay wrote the story. Kenneth Harlan, Edith Roberts and Estelle Taylor are principals in the cast. It is understood Harlan's work in this prompted Schulberg to sign him for a year.

The entire Shipman producing unit from Canada has arrived and is settled in Los Angeles. The company includes twenty-five persons.

There is some talk here that Francis Ford is about to organize his own producing company, with Peggy O'Day, who is to star, financially interested. However, Miss O'Day has received several offers and may accept one of these in preference to gambling with a corporation.

"South of Northern Lights," the latest Neal Hart western, should be in New York by this time, for a print of that picture was shipped to William Steiner Productions, Inc., from here early last week.

Production on "Brass" and "The Beautiful and Damned", two Warner Brothers' pictures, is well under way at the Warner studio here.

Joseph Brandt, of the C. B. C. Film Sales Corporation and managing director of Federal Film Exchanges of America, is in Los Angeles. He is making his headquarters at the Hallroom Comedy Studio, where Harry Cohn is in charge.

Russell Simpson, who did some wonderful work as the sheriff in Harry Rapf's production "Rags To Riches", has been signed for an important role in "Peg O' My Heart".

Orville Caldwell has been signed by Ben Schulberg for appearances in Preferred Pictures, which Al Lightman will release.

The first "Fatty" Karr production which Bruce Mitchell is making for East Coast Productions, Inc., of New York, will be completed by the 28th of October.

The Warner forces were jubilant this week when news reached the studio that Harry Rapf's "Rags To Riches" with Wesley Barry had met with unanimous praise at its initial showing in New York.

MARY ANDERSON
Now co-starred with Ray McKee and Charles Murray in C. C. Burr's all-star comedies.

Atlas 'Change Buys "Why Do Men Marry?"

Unity Pictures, Inc., announces that the Atlas Film Distributing Company has purchased "Why Do Men Marry?" for Greater New York and Northern New Jersey.

The box-office value of the title of this society drama, in which Edy Darclea is the star, has been quickly recognized and Unity Pictures, Inc., state that a large number of exhibitors have seen the picture and are all enthusiastic over its "bring 'em in" title.

This is the first of many productions in which Edy Darclea is to play the leading role. Recently she completed work on "Sant' Ilario," a Henry Kolker production, which is to be released shortly.

Jaffe's Back

Sam Jaffe, business manager of Preferred Pictures, which release through the Al Lichtman Corporation, is back in Los Angeles.

Ben Schulberg Starts on Two Productions

LOS ANGELES — (Special) — What will be the fourth and fifth releases through the Al Lichtman Corporation were started this week at the Schulberg studio. Tom Forman commenced work on "Are You a Failure?" and Gasnier on "The Hero" for Preferred Pictures, Inc., of which "Bennie" Schulberg is president. The former is from an original story by Larry Evans, which will later be novelized. Incidentally, the picture is the second of a series of Tom Forman productions, the first being "Shadows," which Lichtman will release in October.

Gasnier's subject is the play by Gilbert Emery, in which Richard Bennett starred last season on Broadway. It is understood that Barbara Le Marr and Gaston Glass are two of the principals in it. These two pictures are fourth and fifth on the Lichtman schedule; the others, "Rich Men's Wives," "Shadows" and "Thorns and Orange Blossoms." The last two are yet to be released.

Ben Wilson has completed the second comedy of the series which he is producing for Federated Film Exchanges of America, Inc., in which Eddie Barry appears as the poor unfortunate who is penniless and is found in many amusing situations vainly trying to collect a life insurance policy without cashing in his life. "Moner or My Life" is the title of this production.

Under the direction of Ben Wilson, Monty Banks has completed the second of the series of two-reel comedies which he is making for Federated Film Exchanges of America, Inc., the title of the production being "Love Taps"; Monty appearing as the pugilistic lover.

Edward L. Klein, of the Edward L. Klein Company, has left for Chicago to meet the officials of a West Coast production unit for the purpose of closing an important deal which has been under negotiation for several weeks and which involves a series of big productions to be distributed throughout the World through the Klein organization.

"Sure-Fire Flint" Makes Crowd Howl at Unheralded Test Show

(Exclusive Despatch To Moving Picture World)

WESTFIELD, N. J.—Charles C. Burr's Johnny Hines feature, "Sure-Fire Flint," was given its world premier presentation at Flaggs Theatre here on Saturday, Sept. 24, in the presence of a capacity audience. The showing was in the nature of a test to ascertain the entertainment value of the production, the picture having been put into the theatre without any advance bill and with the spectators kept in ignorance that they were being treated to a genuine first-run and were seeing the feature before fans in larger cities. It opened "cold," but the reception accorded the production turned out to be an ovation.

No better test of the entertainment value of the picture could have been made. It was not the plan of Producer-Distributor Burr to ascertain the drawing power of the picture. For several weeks he had scouts out in the sticks seeking a town that would furnish an acid test for the picture. He wanted to see just how much enjoyment movie fans received. It was at this same house that Mr. Burr tested the entertainment value of his Edwin Carewe Northwest feature, "I Am The Law".

If the much applause inspired by the picture can be accepted as a criterion, Johnny Hines' second feature-length picture will be a better drawnig card than his first one, "Burn 'Em Up Barnes", for the reason that the patrons left the theatre talking in praise about the picture. Particularly enthusiastic was the audience when the thrilling scene where Johnny Hines in an automobile collides with a fast moving express was shown.

"Sure Fire Flint" registered well, and one thing is certain and that is that those exchanges and exhibitors who bought or booked this feature on the strength of the excellence of "Burn 'Em Up Barnes" have an agreeable surprise coming to them, for the production is a first-class picture from every angle. The settings are picturesque, while the cast, which includes names galore, is a hard-working and successful one. Doris Kenyon made a splendid leading woman for Hines and the two together played a big part in the making of a production that is replete with thrills, romance and characteristic "Torchy" humor that made them howl. Miss Kenyon did remarkable work on this picture and she endeared herself to every Westfieldian on hand at the opening.

Analyzed from a showman's viewpoint, "Sure Fire Flint" looms forth as sure-fire. It is big enough to warrant the expenditure of extra exploitation money, for it will all be returned with a huge profit, for as entertainment the picture is true to its name. Of course Hines, being the central figure, is given every opportunity to show at his best, and he didn't miss a single chance. His natural air is what grips the audience, which was thrown into a seemingly endless chain of hilarity, interrupted only through some heart-interest moment, the two combining to make it a special worthy of superlative exploitation, and showing at any figure your patrons will stand paying at the box office.

Dell Henderson never did anything so attractive, his was the touch of a showman with the box office ever before him. He has given the exhibitor angles that are not to be found in most pictures. He took particular pains to see that nothing was overdone and that every player assumed his or her role naturally. He wasted no time telling his story or introducing his characters. Whatever salary Dell Henderson received for making this production he earned many times over, for in "Sure Fire Flint" one finds a cheerful example of just what constitutes honest-to-goodness entertainment that is away from the regular stereotyped variety.

Others in the cast whose work is deserving of mention are Edmund Breese, Bob Edeson and Effie Shannon, all of whom act intelligently. Particularly attractive is the characterization of Edmund Breese. Ralph Spence's titles are characteristic of that writer, for they are funnier than those he wrote for "Burn 'Em Up Barnes" and to the point, keeping the spectator in a cheerful state of mind through the entire showing of the picture.

The showing brought to Westfield an array of distinguished motion picture talent from the metropolis. C. C. Burr headed the party, which included Johnny Hines, Doris Kenyon and others. Both Hines and Miss Kenyon made appearances. He chatted with his audience as though he had known every member of that crowd for years. This intimate speech won for him applause that lasted for some little time. But modestly, Johnny refused to hog the limelight, and when the audience yelled for more he politely introduced his leading lady, Miss Kenyon, who made a beautiful appearance, winning over her audience with a talk on experiences encountered during the making of the picture.

Exhibitor Flagg was as enthusiastic over the picture as his overjoyed audience, saying that "it was the greatest picture I have shown at my house since Charlie Chaplin in 'The Kid.'"

Grand to Give Big "Notoriety" Showing

BOSTON (Special)—Plans have been completed by Sam Grand, of Federated Film Exchange of this city, for the world premier and trade showing of Will Nigh's latest feature, "Notoriety", at the Copley-Plaza Hotel on Tuesday evening, October 4. The affair promises to be one of the greatest of its kind held in this section, for virtually every exhibitor of any consequence will be on hand at the showing, which will be preceded by a dinner and followed by a dance.

Prominent film executives, stars and exhibitors will be on hand, according to plans that were announced here. A special train will leave New York Tuesday morning at 10 o'clock with a party of film folks from the metropolis who will be the guests here of Mr. Grand and L. Lawrence Weber and Bobby North, distributors of the Will Nigh pictures.

Federated Exchange will release the picture in this territory. Will Nigh also will be on hand as will also several of the stars and Sam Saxe, sales manager for L. Lawrence Weber-Bobby North.

"Purple Highway" Is Ready

The first Kenma production of Madge Kennedy, stage and screen star, has now been completed, after several weeks' work by Rufus Steele, the author, Henry Kolker, the director, and several members of the production staff. Miss Kennedy herself sat in at several of the conferences and private screenings, although during the same period she had been rehearsing for a new John Golden stage production. The cast of "The Purple Highway' is one which is all-star in fact as well as in name. Not less than a dozen well known players have important roles, and among these are Vincent Coleman, Dore Davidson, Monte Blue, and Pedro De Cordoba. Henry Kolker, the man responsible for "Disraeli," directed this first Kenma special.

Censors O. K. Levinson Film

Jesse A. Levinson announces that the New York Motion Picture Commission have passed his current feature, "The Plaything of an Emperor" without a single elimination or change. Mr. Levinson considers this an exceptional tribute to the dignity and beauty with which this passionate love story of Napoleon and Countess Walewska is unfolded. He points out that censor troubles would be entirely avoided if producers were to insist that their scenario writers exercise a finer imagination and a keener sense of what the adult mind can appreciate without having apparent facts emphasized by "peppy" sub-titles.

Schlesinger Puts Over Big Deal

Gus S. Schlesinger, general manager of the Warner Brothers foreign department, successfully negotiated a big deal last week with Juan Kunzler, Sociedad General Cinematografica, Buenos Aires, for the entire series of Warner pictures. Mr. Kunzler purchased the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia, and Ecuador.

Preferred Pictures to Form Stock Company; Sign Harlan

LOS ANGELES (Special)—B. P. Schulberg this week announced his intention of forming a permanent stock company from which talent will be drawn to appear in future Preferred Pictures.

His first move along these lines was the signing of Kenneth Harlan and Orville Caldwell. Schulberg intends adding to this nucleus from time to time in order to insure a prominent array of talent in forthcoming pictures and in order to carry out his promises to exhibitors to make pictures with all-star casts and from worthwhile literary material.

Harlan's contract followed a role in "Thorns and Orange Blossoms", the Bertha M. Clay novel which Louis J. Gasnier has just completed for Schulberg and released through the Al Lichtman Corporation. At present, Harlan is at the Warner Brothers studio where he is being co-featured with Marie Prevost in "The Beautiful and Damned". When he finishes in that picture, he will return to the Schulberg plant on Mission Road ready for work in new Preferred Pictures.

Ed. Bonns' 5th Avenue Tieup Helps "Rags to Riches" Threaten House Mark

Opening to a business estimated at $9,200 on the day, a figure within a few dollars of the record, Warner Brothers' initial 1922-23 release, "Rags to Riches," a Harry Rapf production, gave promise at the Capitol Theatre, New York City, on Monday, Sept. 25, of ranking among the biggest money makers shown on Broadway. On Wednesday of this week the gross had climbed to a point where it was fair to assume, provided the ideal theatre-going weather held up, that the picture would gross more than any other independent production shown at any house on Broadway.

The opening—Sunday, Sept. 24—was a distinct surprise to everybody along the main stem, for the reason that the day was an unusually hot one for that time of the year. Incidentally, there were other outdoor attractions in New York that invited attendance on such a hot day. That the weather did interfere with business at Broadway houses was evident from the grosses recorded at the vaudeville and other picture theatres on that street. However, the Capitol outdrew them, the turn away at the night show being a lifesaver for several of the vaudeville and picture houses in the immediate neighborhood.

A clever program, conceived by Sam Rothafel, helped the draw materially, for there was no advance exploitation to speak of done on the picture. The Capitol has adopted what might be pardonably characterized as a "high brow" or "institutional" policy. That is, the management has drawn the line on sensational exploitation or in fact outside exploitation of any kind, contenting itself with the newspaper tieups. The advertising in the newspapers, however, was in line with that usually done by the house.

Eddie Bonns, publicity and exploitation genius of Warner Brothers, and his able assistant, Lou Marangella, had worked several weeks prior to the opening on some stunts, but Mr. Rothafel informed them that the policy of the house prevented their consummation. One of the stunts that is particularly unique, called for a clothes-line to be strung across Broadway from the dome of the Capitol Theatre to the building on the other side of the street. Pinned on the line were to be old and stylish clothes, with each suit having a letter so that when read across the line the title "Rags to Riches" would strike the spectator. But Rothafel ruled that out.

However, a little thing like a policy means nothing in the life of enterprising showmen who care to take no chances on their wares regardless of their merit, so when it was made plain that the house would sanction no stunt, Bonns and Marangella proceeded to negotiate some tieups with business houses along Broadway and other principal New York thoroughfares. Several thousand neat and artistic cards with Wesley Barry in various characterizations and the title immaculately jotted across the full length of the card were planted in windows at ideal spots. This attracted much talk among showmen, for it was a much bigger tieup than the one these clever men negotiated for "School Days". And such tieups are not common on Broadway.

Another helpful stunt that attracted attention to the picture was the ballyhoo float that was sent throughout New York. This float, in able charge of Frank Cassidy, an old time circus trouper, did remarkable work, for numerous stunts were pulled. One particularly good attractor was pulled at Fifth Avenue and 42nd street, New York, the busiest street in the world, at the congested noon hour. The attractive float with its settings made up of the seven books advertising the seven Warner releases, with a banner thrown about the float announcing the Capitol opening, joined the traffic at 59th street and Fifth avenue, creeping its way down the hustling and bustling thoroughfare, slowly, but carefully.

The slow progress of the float truck exasperated other automobilists, who immediately resorted to a honking of their horns. This honking in time became so loud and persistent that the thousands who walked up and down the street could not help but have their attention attracted to the creeping obstacle. The stunt went over big, but not so big that it could not make all New York showdom take notice, for the racket that was pulled at Fifth avenue and 42nd street earned thousands of dollars of worth-while advertising for the picture, the opening and Warner Brothers.

Having consumed something like 35 minutes in deliberately creeping down Fifth avenue from 59th street to 42nd street, amid a wholesale honking of automobile horns that made every other noise on the street inaudible, the float finally got to that busy spot diagonally across from the Public Library. Traffic, north and south, was stopped, but the driver deliberately drove on, the officers in charge interrupting the progress and calling out to the chauffeur to stop. The latter made a feeble effort at replying that the mechanism of the truck was not running smoothly. The officer replied that that didn't mean a thing in his life and emphasized his order for the truck to back up with a threat to arrest the riders—Frank Cassidy, Eddie Bonns and Lou Marangella.

The chauffeur, apparently reluctantly backed up, but when traffic was again ordered to move north and south it was found that the car was stalled. This gave the publicists a chance to do their "act". The officers, angered because traffic was hopelessly tied up, loudly "bawled" out the trio. The three got out of the car and fumbled with the car, Bonns arguing with the car frequently mentioning the picture. Horns from machines, held up for blocks up Fifth avenue and 42nd street, created a commotion, with thousands of folks about the machine seeking to ascertain what the trouble was. The officers, sensing it to be a publicity stunt, refused to arrest the trio.

After holding up traffic, hundreds of machines and thousands of people, along the entire length of Fifth avenue from 59th street down to 34th street, the truck was started, but not until everybody in the neighborhood had been made acquainted with the opening at the Capitol. Then the truck moved into 42nd street and up Broadway. It was the first time that such a stunt was worked on Fifth avenue. Money could not have purchased the curiosity aroused by the stunt, and the box-office of the Capitol later in the week proved that it was a money-getter. All of which puts Eddie Bonns, Lou Marangella and Frank Cassidy in a class by themselves.

To further aid the Capitol Theatre run the Monday newspapers came out with reviews praising the picture. Quinn Martin, the most fastidious critic in New York, who is being 24-sheeted in the metropolis by the New York World, said it "was a quality picture of rare excellence". He advised his readers "don't miss this picture". The New York American, Evening Mail, New York Sun and Evening Sun, and others, all agreed with Mr. Martin that the production constituted "high class entertainment of the superlative order", as one of the writers put it.

These commendable reviews had a tendency of keeping up the huge Sunday draw, and on Monday business was held up, with indications that the gross of the week would surpass the most generous expectations of even its distributors.

AND HERE IS THE PROOF!
Clever and bold stunt that tied up traffic on Fifth Avenue for twenty-five blocks and proved its value by sending capacity houses to Capitol Theatre.

"Secrets of Paris" Sold 80 P. C.

Word comes from the offices of C. C. Burr, who with Whitman Bennett produced the famous melodrama "Secrets of Paris", taken from Eugene Sue's novel, "The Mysteries of Paris", that fully 80 per cent of the territory had been sold long before the picture was finished. The cause for this is attributed to the fact that the numerous exchange men that daily come to Mr. Burr's office were so impressed with excellent stills that were being sent daily from Mr. Whitman's studio in Yonkers.

The following territories have already been sold: West Virginia and Western Pennsylvania to Joseph Skirboll, Pittsburgh, Pa.; Ohio and Kentucky to William Skirboll, of Cleveland, Ohio; Entire New England States to Sam Moscow, of Boston; Eastern Pennsylvania and Southern New Jersey to Roht. Lynch, of Philadelphia; California, Arizona and Nevada to G. N. Montgomery, of Los Angeles; Colorado, Wyoming, New Mexico, Utah and Southern Idaho to M. A. Klausner, of Denver, Colo.

Continuity on "Secrets of Paris" will be completed this week, it is reported, and distribution of prints will immediately begin.

Mr. Exhibitor

—when are YOU going to join the prosperity parade on

"What's Wrong With the Women"

Written and Produced by Daniel Carson Goodman

Note—At the time of the writing of this advertisement bookings had hardly started in territories where "WHAT'S WRONG WITH THE WOMEN" had been sold. A last moment wire gave a list five times as large as published below but owing to lack of time, it was impossible to include the telegraphic list among those shown here. The answer is—"WHAT'S WRONG WITH THE WOMEN" is going over like a house afire everywhere, with Exhibitors clamoring for bookings. Note the class of theatres who have booked "WHAT'S WRONG WITH THE WOMEN."

Arcadia
Philadelphia, Pa.
Palace
Philadelphia, Pa.
Alhambra
Philadelphia, Pa.
Gt. Northern
Philadelphia, Pa.
Orpheum
Philadelphia, Pa.
Lyric
Reading, Pa.
Alleghenny
Philadelphia, Pa.
Bijou
Atlantic City, N. J.
Fay's Knickerbocker
Philadelphia, Pa.
Logan
Philadelphia, Pa.
Collingswood
Collingswood, N. J.
Astor
Philadelphia, Pa.
Temple
Philadelphia, Pa.
Washington
Chester, Pa.
Hippodrome
Pottsville, Pa.
Model
Philadelphia, Pa.

New Majestic
Shamokin, Pa.
Ardmore
Ardmore, Pa.
Colonial
Camden, N. J.
Empress
Philadelphia, Pa.
Modern
Boston, Mass
Beacon
Boston, Mass.
Victory
Providence, R. I.
Fenway
Boston, Mass.
Lancaster
Boston, Mass.
Strand
Lowell, Mass.
Orpheum
Malden, Mass.
Imperial
Pawtucket, R. I.
Plaza
Salem, Mass.
Capitol
New Bedford, Mass.
Broadway
Lawrence, Mass.

Goldman Square
Dorchester, Mass.
Allston
Allston, Mass.
Bijou
Bangor, Maine
Melrose
Melrose, Mass.
Strand
Chelsea, Mass.
Strand
Boston, Mass.
Strand
Gloucester, Mass.
Orpheum
New Bedford, Mass.
Casino
New Bedford, Mass.
Princess
Fairhaven, Mass.
Majestic
Arctic, R. I.
Atlas
Adams, Mass.
Durrell
Cambridge, Mass.
Gem
E. Boston, Mass.
Day Square
E. Boston, Mass.

Pastime
Chicopee, Mass.
Rialto
Lowell, Mass.
Riverside
Maynard, Mass.
Royal
Providence, R. I.
Winthrop
Winthrop, Mass.

"What's Wrong With the Women" played to smashing business at the Olympic Theatre in Buffalo, N. Y.

"What's Wrong With the Women" opens with big campaign at Fay's Theatre, Rochester, October 2d.

"What's Wrong With the Women" opens at the Clinton Square Theatre, Albany, N. Y., October 2d.

Avon Theatre
Watertown Nov. 9

Exhibitors, after screening the picture and booking it, stated it looked like the biggest bet of the season.

Cameo Theatre
New York.
Yonkers Theatre
Yonkers, N. Y.
Jefferson Theatre
Proctor's 58th St.
New York.
Harlem Opera House
New York.
B. F. Keith's Columbia
New York
B. F. Keith's Reviera
New York.
B. F. Keith's Prospect
Brooklyn, N. Y.
Greenpoint Theatre
Brooklyn, N. Y.
Columbia Theatre
Brooklyn, N. Y.
Keith's
Jersey City.

"What's Wrong With the Women" opens at Aster Theatre, St. Paul, Minn., September 30th, for week's run.

"What's Wrong With the Women" opens Lyric Theatre. Duluth, Minn., Oct. 7, for a week's run.

Ask for a copy of the wonderful Press Book. See what it contains.

Equity Pictures Corporation

723-7th Avenue, New York City

Ask to see the accessories. Ask to see the picture on the screen.

Big First Run Week Recorded; North's Stunt Aids Premier

The current week goes down into independent history as one notable for its many premier showings of independent productions. Warner Brothers' Harry Rapf production, "Rags to Riches," held up the bill at the Capitol in New York, while a few miles northwest the L. Lawrence Weber-Bobby North special, "The Curse of Drink," was being given its premier at the Adams Brothers' United States Theatre in Paterson, N. J., where the picture had broken all house records up to Thursday. Indications then were that this phenomenal business would hold up with more than a strong likelihood that a new house record would be established.

From virtually every key city in the country this week came reports of big openings of independent pictures. Several last minute switchings were necessary, but, on the whole, the first run situation indicated a change that should be encouraging, for it proved again the contention of keen showmen that exhibitors want box-office pictures regardless of who had them. Phil Goldstone's "Deserted At The Altar", followed C. B. C. Film Sales Corporation's "More To Be Pitied Than Scorned" into B. S. Moss' Broadway Theatre, where the latter last week played to the biggest gross recorded at that house since Keith assumed the bookings there.

Bobby North, upon getting the Paterson opening date, recruited his forces about him and proceeded to lay out exploitation plans to put over "The Curse of Drink". He had constructed a special float, depicting a full size engine. The miniature was identical with fender, boiler, etc. Securely planted on a truck chassis the float was first sent around New York, functioning in the same manner that an engine functions, clanging its way through busy streets. Satisfied that the stunt attracted attention and aroused talk, the float was sent to Paterson.

In Paterson the float took the natives by storm. There the float was ornamented with a banner announcing the engagement at the U. S. Theatre. As the float chugged its way down the streets of Paterson, thousands gathered about it, children following it all around the town, with the sidewalks lined up with curious expecting to see a circus parade. The stunt attracted newspaper attention and must be considered an important fact in the draw of the picture.

Matt Reilley, of the Victory Theatre, Providence, R. I., is given credit for having secured the biggest gross on Producers' Security Corporation's Dorothy Gish special, "The Country Flapper", the picture playing to a capacity business. The exploitation done on the picture proved a strong business getter, the gross for the week almost touching the remarkable record hung up at that house by Arrow's "Ten Nights in a Barroom" last December.

The big Delmonte Theatre in St. Louis, which was formerly owned by Famous Players-Missouri Corporation, last week completed a week's run of "Rich Men's Wives", Ben Schulberg's first special for the Al Lichtman Corporation.

The Commodore, one of Brooklyn's most commodious neighborhood theatres, has booked "Rich Men's Wives" through Al Lichtman Exchange of New York, of which Sam Zierler is the franchise holder.

Gross bookings on "Rich Men's Wives" to date have reached an unusual figure. Film men are of the opinion that seldom does a new distributing organization like the Al Lichtman Corporation get off to such an auspicious start with a first release. Ben Schulberg and Al Lichtman are expected to make a tip-top working combination, Ben on production and Al on distribution.

From Milwaukee comes word that "Rich Men's Wives", B. P. Schulberg's first picture for the Al Lichtman Corp., will play a percentage hooking at the Garden. The distributor is guaranteed a flat sum and then both distributor and exhibitor will split equally over a certain gross. The engagement is for a week.

Manager Rielley, of the Victory, of Providence, R. I., is one exhibitor who has learned the box-office value of meritorious independent productions, for with the use of such pictures he built out of a conceded lemon stand one of the best paying propositions in New England. He has booked "Yankee Doodle, Jr." for a premier showing at his house the week of October 9. He is lining up city and state officials to put over the picture.

"What's Wrong With The Women?", the Equity special, added another feather to its cap this week when that feature was booked for a day and date showing at the Beacon and Modern Theatres, Boston.

"The Broken Silence," Arrow's latest Northwest, is doing a land-office business in Chicago, judging from reports. This past week it held up well at both the Terminal and Portage Theatres.

B. S. Moss and Keith circuits this week booked Phil Goldstone's picture, "Deserted At The Altar", at their metropolitan houses.

None of the Exchangemen would comment on the movement on foot in New York to organize exhibitors into one big centralized booking agency.

Press Books Show Many Good Changes

Gone, apparently, is the day of the useless press book, if the observations of this department mean anything. It is pleasant to report that the independent press agents are confining their efforts toward turning out press books that mean something to exhibitors. Take, for instance, the press book Bobby North has just published on his first big release of his fall schedule, "The Curse of Drink." This book is about as complete as this department has come across in many a day, and contains everything any exhibitor would want in the way of helps and suggestions in putting over any picture. Nat Rothstein, who has always turned out wonders, has published a gem on Equity's "What's Wrong with the Women?"

Lyn Bonner has turned out an equally nifty book on the First Preferred Pictures Corporation production, "Rich Men's Wives." This issue is rich with material of help to the exhibitor. It contains exploitation ideas galore and the wonder of it is that these suggestions are all practical and the kind that, backed by a good picture, should mean heavy box office business. The same can be said of Esther Linder's book on C. B. C. Film Sales Corporation's special, "More to Be Pitied Than Scorned."

Warner Brothers, whose publicity department ranks among the best to be found anywhere, are turning out a press sheet that will be jammed with novel exploitation material, together with accessories that are unique and business-getting. C. C. Burr, of Affiliated Distributors, Inc., is about to release a book on Johnny Hines' picture, "Sure Fire Flint," that is a bird from every angle. Arrow Film Corporation's publicity and exploitation forces have been working overtime turning out books on the many Arrow releases. This firm has always turned out books with practical ideas and publicity that any live editor would welcome.

Max Cohen on Conditions

Max Cohen, of Monopol Pictures, Inc., has just returned from a ten-day trip on the road and reports that business is good. The Monopol Three Star Series of short subjects featuring Wallace Reid, Lillian Gish and Dorothy Gish has been sold for the following territories:

Greater New York, Producers Feature Service; Eastern Pennsylvania, Dave Starkman, Philadelphia, Pa.; Western Pennsylvania and West Virginia, Vimy Film Corporation, Pittsburgh, Pa.; Northern Illinois and Indiana, Griever Productions, Chicago, Ill.; Georgia, Florida, Alabama, Tennessee, North and South Carolina, Savini Films, Atlanta, Ga., and Canada to Canadian Exhibitors Exchange, Ltd., Toronto, Canada.

Bachmann Vacations

J. G. Bachman, treasurer of Preferred Pictures, Inc., and the Al Lichtman Corporation, is away on a week's vacation. Up in the Maine woods.

BURTON KING
Director-Showman whose latest picture, "The Streets of New York," Arrow Film Corporation will release.

Fewer Titles; More Comedy— Harry Cohn

TITLES should not be "forced" into a comedy, and the action itself, if it is a good comedy, should be sufficiently funny to stand up without this aid, is the opinion of Harry Cohn, producer of the popular Hallroom Boys' Comedies. He announces that he is carrying out this belief in the production of the comedies on the new series.

Since the beginning of production on this new series, Mr. Cohn has had worked into them fewer titles than ever before, and such titles as are in are a definite part of the action, and are there not only because they are funny, but because they help out and belong there.

Each of the comedies already on the new series, "Still Going Strong," "The New Mama," "A Tailor-Made Chauffeur" was run in two coast theatres before being sent East for distribution.

"Rich Men's Wives" Sold for Mexico

"Rich Men's Wives," the first of the Schulberg-Preferred Pictures for release through the Al Lichtman Corporation, has been purchased for Mexico by German Camus & Co., of Mexico City. The deal was closed with Felipe Mier, local representative of the Mexican importers. This is the third deal to be closed in the last few days on "Rich Men's Wives."

Warner Completes "Flaming Hearts"

James B. Warner, the new cowboy star, has completed "Flaming Hearts." This is the second of the Franklyn E. Backer series of unusual Westerns adapted from well-known magazine stories. Mr. Warner will immediately commence production on the third five-reeler of the series, "Crimson Gold."

ONLY A SHOP GIRL

SECOND OF

The 6 BOX OFFICE WINNERS

Now in production
With a Million Dollar Cast

MAE BUSCH
featured in
"Foolish Wives"
"The Devil's Passkey"
"The Christian"

JAMES MORRISON
"The Little Minister"
"Dangerous Age"
"Shattered Idols"

WILLARD LOUIS
"Too Much Married"
"Madame X"
"Robin Hood"

WALLACE BEERY
"Hurricane's Gal"
"Four Horsemen"
"Trouble"

CLAIRE DUBREY
"To Have and to Hold"
"The Voice from the Minaret"

WILLIAM SCOTT
"Alias Julius Caesar"
"A Voice in the Dark"

ESTELLE TAYLOR
featured in
"While New York Sleeps"
"Monte Cristo"
"A Fool There Was"

TULLY MARSHALL
"The Beautiful and Damned"
"Too Much Business"

JOSEPHINE ADAIR
"More to Be Pitied"

Directed by
EDWARD LE SAINT

Produced by
HARRY COHN

C. B. C. Film Sales Corp.
1600 Broadway, N. Y.

"What's Wrong With the Women" Establishing New Booking Records

A four weeks' run for the Daniel Carson Goodman production, "What's Wrong With the Women?" is the latest big booking to be accorded this Equity picture. Mr. Goodman's production has been booked by Progress Features, which controls the rights for California, in the Mission Theatre, Los Angeles, to run for one month beginning October 28. On the same date, Progress Features reports, the picture will open at the California Theatre in San Francisco, one of the big first-run houses of that city.

These West Coast bookings are only a few of the first-runs which are being accorded "What's Wrong With the Women?" in every territory where it has been sold. Sam Zierler, of Commonwealth Film Company, recently booked the picture at the Cameo Theatre for its New York first run. In Philadelphia, where the rights are controlled by the Masterpiece Film Attractions, the feature ran day and date in two Stanley Theatres, the Palace and the Arcadia. In both of these theatres "What's Wrong With the Women?" created phenomenal box-office records and was ranked as one of the most talked of productions of the year.

ESTELLE TAYLOR
One of the many stars who appear in C. B. C. Film Sales Corporation's "Only a Shop Girl," now being produced.

Ben Amsterdam, of Masterpiece, also reports first-run bookings in Reading, Pa., and in Chester, Pa. In the first named city the picture will open at the Lyric Theatre and in the latter at the Washington Theatre.

Full week's runs will be given the picture in St. Paul and Duluth in two prominent first-run houses. F. & R. Film Company, controlling the rights for this territory, report the booking of the Aster Theatre in St. Paul and the Lyric Theatre in Duluth. In Boston, Sam Grand, president of Federated Film Exchange, of New England, reports that the picture will be shown in two first-run houses, the Modern Theatre and the Beacon. The Victory in Providence, the Strand in Lowell and the Orpheum in Malden will also play the picture. Other theatres to show "What's Wrong With the Women" in the New England territory will be the Durrell in Cambridge, the Imperial in Pawtucket, the Plaza in Salem, and the Capitol in New Bedford.

Arrow Gets King's New Melodrama

Following several weeks' negotiations, Arrow Film Corporation this week acquired "The Streets of New York," a new Burton King special, from the State Pictures Corporation of New Jersey, for distribution in the independent market. This increases the total specials that Arrow has acquired for distribution to four, the others being "Night Life in Hollywood," which had its premier showing at Atlantic City, N. J., several weeks ago; "Lost in a Big City," which Blazed Trails Productions, Inc., is now making at Gloversville, N. Y., with virtually the same cast that appeared in "Ten Nights in a Bararoom," and "Jacqueline," a James Oliver Curwood feature, which Dell Henderson is producing at Fort Lee, N. J. Negotiations are under way for other specials.

Much interest will be manifested in the Arrow announcement for the reason that it gives exchangemen and exhibitors a comprehensive idea of just what that company will have to offer this coming season. Dr. W. E. Shallenberger, president of Arrow Film Corporation, who closed the deal for "The Streets of New York," is particularly enthusiastic about the future of the independent market, and realizing the demand of exhibitors for big independent pictures, he is lining up the best available features for distribution through his organization.

Several companies, one of them a program releasing firm, were bidding for "The Streets of New York." The picture is said to represent the best work of Burton King, who is reported to demonstrate his ability to make a picture that gives every promise of being a box-office hit. The cast is one that is replete with established names. Edward Earle plays the leading role, while opposite him will play Barbara Castleton. Others in the cast include Dorothy Mackail, whose work in this picture, says Director King, is a revelation and demonstrative of the excellent ability of this star, who ranks among the most promising of the new players of the screen.

The picture will be given its premier presentation at Frank Hall's million-dollar State Theatre in Jersey City, N. J., during the week of October 22.

Weber-North to Boom "Notoriety"

When Will Nigh's first feature production for L. Lawrence Weber and Bobby North is ready for distribution, it will find that progressive firm of independent producers ready to meet the demands of exchangemen and exhibitors for one of the most prosperous box-office careers any independent production has yet enjoyed. For three months Weber & North have been concentrating on the release of their first Will Nigh special. While the director himself was perfecting the artistry and strength of the picture itself, the producers and distributor were paving the way for 100 per cent. co-operation with the exhibitor and the local distributor, after the picture has been disposed of.

The first step in strengthening their organization was taken when Sam Sax, recognized as the leading sales manager in the independent field, was engaged to give every assistance and co-operation to the state right buyer and exploiting Weber North's release. The field staff was further enlarged by assignment of William Kraft, as Mr. Sax's assistant and as advertising manager. Expert publicity co-operation was assured by the engagement of Charles Cohen, one of the leading exploiteers in the field, to put over Weber & North's productions.

Independent exchangemen throughout the country received the news of the independent release of "Notoriety" as well as the forthcoming Will Nigh releases with enthusiasm. It was first thought that Weber & North might accept the offer of a national distributor to release "Notoriety" nationally, but this was definitely denied when "Notoriety" was announced as an indepedent state-right offering.

Open Bible Picture Outside New York

After six weeks spent by Weiss Brothers in an effort to secure a Broadway showing of their Biblical spectacle "After Six Days", the Artclass organization has decided to forego their metropolitan plans in regard to the production for the time being and open the picture out of town. With this in view, arrangements will be consummated this week for extended engagements of "After Six Days" in Indianapolis and Minneapolis. It is expected that the film will be placed at the English Opera House in Indianapolis and in the Metropolitan Opera House in Minneapolis for long runs. Weiss Brothers hope, following the completion of these engagements, that the theatrical situation in New York will improve sufficiently enough for them to secure a leading Broadway theatre.

In an effort to secure a metropolitan premier for "After Six Days", Artclass Pictures Corporation made bids for the Astor Theatre the Metropolitan Opera House, The Gayety, The Cohan and Harris and several other leading houses. Due to the large number of theatrical attractions requiring houses in the city, film offerings are practically shut out, and it is understood that the new Fairbanks' film, "Robin Hood", is in the same plight with Weiss Brothers' picture.

Picture-Arts Sales Corp. Is Newest Concern

The Picture-Arts Sales Corporation, Inc., a newly formed independent distributing company, this week announced the release of a series of five-reel pictures. These pictures feature Lon Chaney, Elaine Hammerstein, Dorothy Phillips, Hobart Bosworth, Rupert Julian and others. The pictures are "Two Men of Sandy Bar," by Bret Harte, starring Hobart Bosworth; "The Palace Beyond the Winds," starring Lon Chaney and Dorothy Phillips; "The Co-Respondent," starring Elaine Hammerstein, adapted by Ralph Ince; "The Bugler of Algiers," by R. H. Davis, starring Rupert Julian; "Fast Company," starring Lon Chaney and Franklin Farnum; "From Broadway To a Throne," with Carter De Haven; "The Sundown Trail," starring Monroe Salisbury, and "The Terror," by Raymond Wells, with Jack Mulhall and Virginia Lee. They are all re-issues.

Incorporations

Albany—Bernice Amusement Corp., Queens. Capital, $50,000. Attorney, C. Diringer.

Dover, Del.—Pictorial Feature Service, Wash. Capital, $200,000. Attorney, Capital Trust Co. of Delaware.

Boston—Franklin Film Corp. Capital, $50,000. Incorporators, C. H. Colaves, Rockport; F. W. Carter, Brookline; Wm. C. Hutch, Marlboro.

Boston—Morton Theatrical Amus. Co. Capital, $200,000. Incorporators, S. Simons, M. Risman and C. Epstein, all of Boston.

Dell Henderson and Great Cast Start Work on Curwood Northwestern, "Jacqueline"

Dell Henderson, who several weeks ago completed "Sure Fire Flint" for C. C. Burr, started production this week on the next Northwest picture that Pine Tree Pictures Company will make for distribution through Arrow Film Corporation. Production started at the old E. K. Lincoln Studio in New Jersey. One of the best casts of names ever selected for an independent production of this sort has been lined up. The picture being made is "Jacqueline", based on the story by James Oliver Curwood.

Heading the cast is Lew Cody, who starred in Cosmopolitan's "The Valley of Silent Men," also a James Oliver Curwood story, and who has just completed "Secrets of Paris" for Burr and Whitman Bennett. Marguerite Courtot, who has starred in such pictures as "The Unbeliever", "The Perfect Lover", with Eugene O'Brien, and "Teeth of a Tiger", will play opposite Cody. Paul Panzer, one of the screen veterans, will appear an important role.

Others equally well known both to exhibitors and public, include Sheldon Lewis, who has a tremendous following and who for the past few years has been appearing on the vaudeville stage. Kate Bruce, a well known "mother" of the screen; J. Barney Sherry, Master Joe Depew, one of the cleverest child-actors in the business; Effie Shannon, who has just completed "Sure Fire Flint", and Charles Fang, a funny Chinese player.

Edria Fiske, thus far unknown, but who was selected from the ranks of inter-city beauties who participated at the recent Atlantic City pageant, will also appear in this feature, which is expected to be ready for release some time late in November.

Burton King, who is working on "Skylock of Wall Street" at the Ideal studio at Palisades, N. J., expects to have that production completed by the middle of October. On Wednesday night of this week the big scene, that of a Jewish wedding, was taken. The cast is an ideal one, including Dore Davidson, Zena Keefe, Gene Burnell, Edward Earle and Maurice Costello.

Will Nigh, who is directing for L. Lawrence Weber and Bobby North, will not start on his second feature until the latter part of this month. He is casting for the picture, however. His first feature, "Notoriety," will be shown for the first time in Boston next Tuesday.

Every studio in New Jersey is working full time. Several companies planning production had to hold up their plans temporarily pending the completion of productions now under way.

Production has commenced at the Tilford studio in New York on "The House of Solomon," in which the character actor, William Strauss, plays the leading role. This is a story of Jewish life. Miss Ruth McNamara also appears in the cast.

Unity Pictures, Inc., who recently produced "Why Do Men Marry?" now has in preparation its second offering, "A Woman's Story." The story will be told in diary form, according to announcement made to this department.

Plans for the production of the second Johnny Hines picture are well under way and production is expected to be started late in October. Dell Henderson, who directed "Sure Fire Flint" and is now working on "Jacqueline," will in all probability direct this second production, which C. C. Burr will supervise.

Doris Kenyon, who played lead opposite Johnny Hines in "Sure Fire Flint," will shortly open in a new play that Don Marquis, author of "The Old Soak" and a prominent columnist, has written. Because Miss Kenyon is in Philadelphia this week appearing in "Up the Ladder," rehearsals on the new show will not begin until next Wednesday. The new play will open either in Atlantic City or New London and then come to New York. Miss Kenyon will work in pictures while playing New York.

Gustav Seffertitz, now appearing with Marion Davies in "When Knighthood Was in Flower," is working at the Tilford studios in New York on Thomas Dixon's new picture, "The Beast." Seffertitz is playing a comedy role.

Betty Blythe has commenced on the second Whitman Bennett production, entitled "The Darling of the Rich." Miss Blythe recently completed her first picture, "How Women Love," for Mr. Bennett. She will be ably supported by an all-star cast, including Leslie Austin, her leading man; Montague Love, Gladys Leslie, Julia Swayne Gordon, Charles Gerard and Jane Jennings. Bennett will supervise production, while Kenneth Webb will direct.

If the present plans of Whitman Bennet do not miscarry and the next Betty Blythe feature is completed by the first of November, as planned, Kenneth Webb will have established the record of having made three consecutive pictures in as many months. He will have done "How Women Love" for Bennett and "Secrets of Paris" for Bennett and C. C. Burr. The latter picture will be released this month.

Vera Gordon will shortly start production on a new picture for which several distributors are dickering. Her latest picture, "My Best Friend," distributed by the Warner Brothers, is now being generally distributed.

Several independent producers this week opened negotiations with A. H. Woods, manager of Pauline Fredericks, for her services. Miss Fredericks is now appearing in a Chicago theatre. There is only a small chance of Mr. Woods accepting the proposition, which is far from being a tempting one for any star.

Maclyn Arbuckle All Set

Maclyn Arbuckle has added new laurels to crown of successes. His big series of special features are in the hands of Producers Security Corporation which states there has been an insistent demand for them. The series consists of four famous stories by four of the best known writers in the world.

The first is "Squire Phin", by Holman Day. Then follow: "Welcome To Our City", by George V. Hobart; "Mr. Potter of Texas", by Archibald Clavering Gunter, and "Mr. Bingle", by George Barr McCutcheon. All four features are in five reels.

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Luchese Will Open Baltimore Exchange

BALTIMORE, Md.—(Special)—Exhibitor circles here this week were thrilled with their own importance when the fact became generally known that owing to the abundance of business done in this territory, this city had developed into quite an exchange center. This importance was further intensified when news leaked out that Tony Luchese and Oscar Neufield, owners of the popular De Luxe Exchange of Philadelphia, together with well known business men, had formed a corporation which would maintain distributing offices in Baltimore and in Washington.

The new exchange, which has been incorporated as the Progress Pictures, Inc., will open on Monday, Oct. 2, and will occupy its own three-story building at 420 East Lexington street. Another exchange will later be established in Washington, according to information given this department.

Progress Pictures, Inc., is made up of M. Raymond Roberts, C. O. Langwell, a leading packer owning ten packing plants in various parts of the country; Clarence Boie, a leading Baltimore attorney, and Tony Luchese and Oscar Neufield, both of Philadelphia. The exchange, like the successful De Luxe Exchange of Philadelphia, will specialize in the distribution of pictures handled by Arrow Film Corporation.

Among the first productions that Progress Pictures, Inc., has contracted for are the following Arrow products: "Night Life in Hollywood," "Ten Nights in a Barroom," "The Innocent Cheat," 12 Eddie Lyons' comedies, four Neva Gerber features, four Peter B. Kynes, two Grace Davisons, two James Oliver Curwood's Northwesterns, "Jacequeline," the new special on which production started last week; "Chain Lightnig," "Western Justice," a new western; "Lone Horseman," and "The Deceiver."

At the opening Messrs. Luchese and Neufield will act as hosts to exhibitors in this territory. Plans now being made call for the presence in Baltimore of prominent film folk from New York, including Dr. W. E. Shallenberger, president of Arrow Film Corporation, and others.

Northwest

Barney Rose, traveling representative for the Seattle Arrow Exchange, is battiag 1,000 out in the territory these days. He is lining up splendid bookings for the fall product. Prints of "My Wandering Boy" are due at the Seattle office this week.

Ed. Davis, assistant manager of the Scattle branch for Arrow, has bought himself a nice car to cclebrate Arrow Month. Mr. Davis covers considerable grouad, makiag the suburban districts. He reports that proprietors of theatres in the Japanese district take very kindly to "Ten Nights in a Barroom."

L. K. Brin is starting an energetic billboard campaign. He will paper the city thoroughly with 24-sheets of Warner Borthers Screen Classics, very attractively gotten up to simulate a sheif of "Best sellers." The campaign will be launched at once.

Two high powered salesmen have been added to Mr. Brin's Kwality staff. They are Glen Moore, who will handle the State of Oregon, headquartering in Portland, and John Brothers, wbo will cover Colorado and Utah, under the supervision of E. J. Lipson, branch manager in Denver. Mr. Brin handles the entire Warner Brothers output for the Northwest.

In accordance with the Al Lichtman policy, Al Rosenberg, manager of De Luxe Feature Film Co., Lichtman Exchange for Washington, Oregon, Idaho and Montana, has leased a twenty-four sheet billboard across Virginia street from his Seattle exchange. "Rich Men's Wives" now occupies the "centre of tbe screcn" while a large hand points to headquarters of the Lichtman Exchange. After thirty days the second release will be posted, and so forth. Al believes in letting 'em know he has the product.

Prints of two specials are expected early in October at the Seattle Educational Exchange. "Man vs. Beast" is the titlc of the two-reel special, and the first specinl reel "The Enchanted City." The latter will for the first time depict scenic sets taken from famous pnintings.

Jack Lannon, president of Lannon-Sheffield exchanges, sustained cuts and bruises about bis arms in an automobile accident near Olympia, last week. The car was also damaged. Botb are convalescent.

St. Louis

Official nnnouncement was made here this week tbat Exhibitor Film Distributors Exchange has taken over the physical distribution of the pictnres of Fine Arts Picture Corporation. P. J. Collins, manager for Fine Arts, will be in charge of the office with Johnny O'Brien and Ernie Ellenberg on the road.

Exhibitors Film Exchange is controlled by exhibitors in this territory, who pool their buying power for the pnrpose of taking over the distribution of independent pictures. This guarantees n proper exhibition showing of independent pictures in this territory.

Spryos Skouras, head of Skouras Brothers Enterprise in this city, is in New York. He is negotiating for a new theatre. This firm is handling the distribution of the Warner Brothers' outpnt here.

Sam Werner claims to have dropped something like $18,000 in Federated Exchanges of America, Inc., but he is hopeful of winning that back within the next year.

Business at the theatres in this territory is increasing encouragingly well. The syndicate control of tbeatre situation is unchanged, but the demand for good indepeudent pictures is still improving.

The only complaints hereabouts are exchangemen with anything but quality stuff. There is so much good stuff in the market here that the junk dealers are about ready to call it "quits."

W. H. Leahy, representiag Harry Houdini Enterprises, Inc., of New York, was in St. Louis last week in the interests of Houdini's new picture, "The Man from Beyond." The picture will in all probability be handled locally as a road show proposition.

John A. Walsh has succeeded Lew Bent at the local Enterprise Distributing office, Bent haviag gone over with Educational.

Pittsburgh

Work has been started on the new Seltzer Film Building, to be located at 1014 and 1016 Forbes street, Pittsburgh. The contract calls for the completion of the building by January 1, 1923. Work started September 15.

"Bill" Finkel, who is now back at the Pittsburgh office of Harry Lande's chain of three exchanges, is now supervising sales and publicity at all three branches. He is making Pittsburgh his headquarters, however, making weekly trips to Cleveland and Cincinnati.

Bookings on Al Lichtman's latest picture, "Rich Men's Wives," continues to come in in heavy fashion, according to Joe Lefko, manager of the Lichtman-Federated Exchange here.

Fred Herrington, secretary of tbe Motion Picture Theatre Owners of Western Penasylvania, is authority for the statement that independent pictures are being given at least a 1,000 per cent. better showing in this section than they got two years ago. And Fred ought to know.

If present plans materialize, C. C. Burr's Johnny Hines' feature, "Sure Fire Flint," will be given a premier showing at one of the Rowland-Clark houses here.

"Secrets of Paris," wbicb Gold Seal Productions, Inc., has acquired for distribution in this territory, is slated for a showing here the early part of next month. Joe Skirboil is authority for the statement that bis exchange will exploit indepeudeat pictures as they never were exploited before in this territory.

Columbia Film Exchange will in all probability move into the new Seltzer Film Building. The progress of this enterprising exchange has been the talk of film folks in this territory. It has won a warm place in the hearts of exhibitors, who gave it a reliable, up-to-date and serviceable exchange with pictnres that bave bcen cleverly exploited.

H. C. Simeral Company, Inc., has started the exploitation campaign on the Jack Hoxie westerns, which Mr. Simeral recently purchased from Arrow Film Corporation.

The Warner Brothers ballyboo antomobile is slated to visit Pittsburgh the latter part of this month. Joe Skirboll is planning a rousing reception for the bnllyhoocrs, who, according to reports received, are creating a whole lot of curiosity in Warner pictures.

Judging from datcs, Novembcr will be an independents' month at the downtown first run houses, for among the pictures that are reported to be booked for first run showings are the following: "Rags to Riches," "Shadow," the next Al Lichtman special, "Sure Fire Flint," "Secrets of Paris," "The Douhle-O," and "More to Be Pitied Than Scorned."

Federated Film Exchange here has acquired the rights to the entire output of Russell Productions, Inc., of Chicago.

KENNETH HARLAN
Clever leading man, who has been signed by Ben Schulberg for Preferred Pictures.

Minneapolis

Fred Cubberly of the F. & R. Exchange announces the following pictures will he booked as road shows: "Main Street," "The Beautiful and Damned," "The Little Church Around the Corner," "A Dangerons Adventure," "Rich Men's Wives," "Ching, Ching Chinaman" (title changed to "Shadows"), "Thorns and Orange Blossoms," "Poor Men's Wives," "What's Wrong With the Women?" "I Am the Law," "Ten Nights in a Barroom," "Rags to Riches," "Brass," "Little Heroes of the Street," "A Mansion of Aching Hearts," "Are You a Failure?" "The Girl Who Came Back," "Burn 'Em Up Barnes," "Where Is My Wandering Boy Tonight?" "Isobel," "Kazan" and "Confession."

G. Raiph Branton, formerly of that enterprising regional journal, Amusements, who has joined Fred Cubberly, was the recipient of bundreds of letters and telegrams of congratulations this week from exhibitors and friends in tbe business. Branton will be a big asset to the F. & R. Exchange.

Bert L. Hatfield of Wisconsin Film Corporation and the First Film Company of Minneapolis has announced the acquisition of the local rights to the Producers' Security Corporation feature, "The Country Flapper," starring Dorothy Gish.

"Rags to Riches" is slated for a premier showing at Blue Mouse late this month.

Dallas, Texas

Southern States Film Company is specializing and laying stress on its western pictures. It is rcleasing the William Fairbanks, Neal Hart, Pete Morrison and J. B. Warner pictnres.

Ben Y. Cammack of Southern States Film Company is in the market for big features and wonld like to hear from distributors of auch features.

Admission prices in most of the small town houses have come down and the move seems to have been a good one, according to exhibitor returns filed at some of the independent offices here.

Ahe Warner of Warner Brothers was in town last week, this being his last stop en route to the Coast, where he will remain.

R. D. Lewis Film Company has taken over the business and quarters of the Quality Film Company at 1810 Main street. The quarters will be enlarged and generally renovated.

Atlanta

Phil Goldstone visited this city last week and renewed old acquaintances hereabouts. Mr. Goldstone is very well known in this territory, and he prolonged his stay several days. Mr. Goldstone came here to sell rights to his Richard Talmadge series and "Deserted at the Altar." He succeeded in selling the rights to these pictures to Enterprise Distributing Corporation. Mr. Goldstone is on his way to the Coast, but he will make every exchange centre while en route.

Arthur C. Bromberg on his return from New York to Atlanta made known that he had spent something like $70,000 on productions that he will distribute in the Southeast. These productions will be distributed through his Atlanta, Charlotte and New Orleans offices.

The new productions acquired by Mr. Bromberg while in New York include the following: "Ten Nights in a Barroom," "Night Life in Hollywood," "Lost in a Big City," four Peter B. Kynes, two Grace Davidsons, four Neva Gerbers, six William Fairbanks, six Jack Hoxies, "Chain Lightning" and others.

These productions, in addition to four James Oliver Curwood pictures, says Mr. Bromberg, will be exploited on an elaborate scale.

Mr. Bromberg will strain every effort to build a short subject department which he hopes will be second to none in the country. He already has purchased "The Graphic," a new screen magazine, the two-reel special, "Man Versus Beast," "The Enchanted City" and others.

Ned E. Depinet is making a tour of the cities wherein Consolidated Film Corporation maintains offices. He was here last week. He is looking forward to a big improvement in business.

John W. Mangham of Enterprise Distributing Corporation is back at his desk following a trip to the West.

"I Am the Law," the C. C. Burr-Edwin Carewe production, did such a remarkable business at the Strand Theatre here last summer, despite the intense heat that prevailed during the run, that the management of that house played a return date on the production last week and mopped up again. This production is the best seller ever handled by Enterprise Exchange here.

Kansas City

A. H. Blank has taken over the western Missouri distribution of the new Roy Stewart starring vehicle, "The Sagebrush Trail."

Crescent Film Exchange here has announced that it is now prepared to talk business on the Warner Brothers' features, "Rags to Riches," "Little Heroes of the Street," "Main Street," "Brass," "A Dangerous Adventure," "The Beautiful and Damned," "Your Best Friend" and "The Little Church Around the Corner."

Abe Warner, while in Kansas City recently en route to the Coast, was the guest of Al Kaim of Crescent Exchange, and visited, together with the popular local exchangeman, the various exhibitors in this city. Mr. Warner explained the national advertising campaign that the firm has under way.

Mrs. Rose Wilson of Blake Theatre, Webb City, Mo., is a booster for the Crescent Exchange. Recently Mrs. Wilson was in need of a sure-fire box office bet and after looking over all that Film Row had to offer, finally booked "The Heart of a Texan," with Neal Hart. The picture broke the house record, showing that Mrs. Wilson is quite a showwoman.

A. A. Feuro is a new salesmen who has joined the Standard Film Exchange of Kansas City. He is covering Missouri in a Ford selling William Fairbanks, Jack Hoxies, Franklyn Farnums and Pete Morrisons.

Lelia Redwing, an Indian clairvoyant, is being used in conjunction with a ballyhoo that Richards & Flynn Exchange is staging hereabouts.

With the advent of cooler weather business at the various theatres took a jump.

Standard Film Company has taken over the distribution rights to the William Fairbanks picture, "Hell's Border."

V. N. Steinberger is the new Enterprise representative in Kansas, handling "I Am the Law" and "Flesh and Blood," both of which are being extensively shown in this territory.

The Warner pictures are in for a big boom here, for it is said that the Kansas City Post is about to start a series of articles written by well known business men. These articles have been inspired by the first Warner release, "Rags to Riches."

"Rags to Riches" will make its local bow at either the Doric or Liberty Theatre in Kansas City, according to information unearthed here by the local representative of the Independent Department of Moving Picture World.

New England

J. L. Roth, manager of the Federated Film Exchange of Boston, is a happy film man these days, for since the advent of the new season it has been a case of breaking one record after another with his exchange.

There is some talk beard in reliable circles that a new Progress Film Exchange will soon open its doors in New Haven, Conn. The exchange will be located in Meadow street, New Haven's film colony.

Herman Rifkins of Eastern Feature Film Corporation announces ten special productions, twelve Second National features, six assorted dramas, comedies and westerns, twenty-six educationals, scenic and travelogues and twenty-six two-reel westerns for release through his exchange this season.

Sam Graud's first three big specials are announced as being Equity's "What's Wrong With the Women?" C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," and North-Weber's "Notoriety," the Will Nigh special.

Harry Segal of Pioneer Exchange is telling all New England that this is the first birthday of that exchange. And he is celebrating it by moving into larger and more commodious quarters.

Pioneer Exchange will book the star of the Lee-Bradford special, "Determination." Gene Burnell, in conjunction with showings of that picture in the New England territory.

Dr. W. E. Shallenberger, president of Arrow Film Corporation of New York, was a visitor to Film Row last week and met exhibitors as well as discussed business with several exchangemen. 'Tis rumored here that Doc's visit here had some connection with the establishment of the Progress Exchange here. It is rumored here that the firm name of Lightning Photoplays, Inc., will be changed to Progress Pictures Exchange.

J. S. Jossey, special representative of Arrow, is in Boston aiding in the reorganization of Lightning Photoplays, Inc.

Matt Riley of the Victory Theatre, Providence, R. I., did a sweeping business on "The Country Flapper" the Dorothy Gish picture, clever exploitation helping considerably.

Philadelphia

Lou Berman announces his releases for the coming season as follows: "Your Best Friend," September; "Rags to Riches," October; "A Dangerous Adventure" November; "The Beautiful and Damned," December; "Little Heroes of the Street" January; "Brass," February; "Main Street," March; "Little Church Around the Corner," April, and "Broadway After Dark," May.

Tony Luchese of De Luxe Film Exchange is boosting Arrow's "Night Life in Hollywood" and C. B. C. Film Sales Corporation's "More to Be Pitied Than Scorned," both of which have been booked by Stanley for showings over its circuit.

John F. Gill, formerly with R-C Pictures Exchange, Philadelphia, has opened the Imperial Exchange here. In his introductory announcement, he says that his motto will be "honesty, courtesy, efficiency and service." He is well known among exhibitors and with proper box office pictures should have no trouble making a success of his exchange, which is located at 1302 Vine street.

The Arcadia Theatre, Reading, Pa., will stage the premier showing of Ivan Abramson's "Mother Eternal," with Vivian Martin, next week. This picture is being handled by the Graphic Exchange.

Baby Ruth Sullivan, who plays the baby role in "Mother Eternal," will make personal appearances in conjunction with the showing of the picture in eastern Pennsylvania.

"Rich Men's Wives" opened at the Aldine Theatre here on Monday, Sept. 25. This is the first Al Lichtman production which is being distributed locally through Ben Amsterdam's Masterpiece Exchange. With a good break in weather the picture went big at the opening.

"What's Wrong With the Women?" served as a good criterion for independent pictures here, for last week it played day and date at two first run downtown theatres, the Palace and Arcadia, both Stanley houses.

Los Angeles

S. O. Picture Corporation, of which J. H. Goldberg is the manager, has started his campaign of exploitation on the Warner Brothers' product.

Supreme Film Company of California, Inc., has acquired the rights to the new C. C. Burr-Whitman Bennett special, "Secrets of Paris."

Howard W. Stebbins, manager of Supreme, has issued his annual announcement embodying his releases for the forthcoming year. The Supreme Exchange now ranks among the best exchanges in the country.

Progress Pictures Exchange has closed a contract with Arrow Film Corporation whereby it will release virtually all of the Arrow features. Negotiations are now under way whereby Progress will bandle "Night Life in Hollywood."

Harry D. Buckley, who took the initial print of "Douglas Fairbanks in Robin Hood" to New York, is a well known independent exchangeman of Los Angeles with a host of friends among the exhibitors here.

Lessers' All-Star Features Exchange announces the following 1922-23 releases: Al Lichtman productions, "Flesh and Blood," with Lon Chaney, "Where Is My Wandering Boy Tonight?" "More to Be Pitied Than Scorned," "Yankee Doodle, Jr.," "The Sage Brush Trail." "The Unconquered Woman" and others.

The Federated short subject department announces the following pictures for 1922-23: Hall Room Boy Comedies, Monte Banks Comedies, Federated Thrill, Joe Rock Comedies, Sunrise Comedies, Federated Screen Review, "Out of the Inkwell," Burr Novelty Review, "Funny Face Doll Comedies," Sunrise Burrud Novelty Scenics, Irving Cummings two-reel Mounted Police stories, "Miracles of the Jungle," Adventures of Tarzan," "Thunderbolt Jack," and "Star Ranch," two-reel westerns.

Royal Robes

Women patrons especially will be interested in one of the costumes worn by Gladys Hulette in the Burr-Whitman Bennett production of Eugene Sue's famous novel which is being screened under the title "The Secrets of Paris." It consists of the robes which were worn by the Marchioness of Ely at the coronation of King Edward VII of England.

A Torchy Comedy

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BOOK AT EDUCATIONAL EXCHANGES

With Entire Country Sold, Warners Start Selling Public Campaign

With the entire series of the seven Warner Brothers productions sold solid throughout the country to first run theatre owners and prominent exchangemen, Harry M. Warner announced this week that a sweeping campaign has been inaugurated to sell these pictures direct to the public.

Mr. Warner's two-fold plan is to interest the motion picture public in the meritorious value of each picture, and to aid exhibitors booking the feature to derive the maximum box-office results. In order to drive home the entertaining phases of the pictures, one-quarter of a million dollars has been appropriated to be used in motion picture "fan" magazine advertising, according to Mr. Warner.

"Our efforts from now on will be centered in selling the entertainment values of our pictures direct-to-the-public," said Mr. Warner. "As has been announced our pictures have been purchased by the most prominent theatre owners and exchangemen in the country. To aid both these men and exhibitors who book our pictures, we have planned to acquaint the public with what I believe to be the greatest array of attractions that have ever been produced by an independent organization.

"In the past, producers and distributors have been content to sit back and wait for results after their pictures had been disposed of. They felt they had nothing further to do than to continue producing more pictures. They forgot the exhibitors and exchangemen that purchased their pictures, and the result was that their expectations and ballyhoos about smashing box-office returns were all knocked into a cocked pit.

"They failed to realize that the public must be sold in order for the exhibitors to get a fair return on their investment. They failed to realize that by aiding the exhibitors they would firmly entrench themselves in the estimation of theatre-owners. They were selfish and narrow-minded in that they neglected to see and to take advantage of the future possibilities of their other pictures.

"And when the time came for these producers and distributors to dispose of other productions, they found that their propositions were lukewarm—no one was willing, and as a matter of fact, is willing to do business with dead concerns. Inasmuch as we realize these things, inasmuch as our future and the future of theatre owners depends on money-making attractions, we are bending every cog in our publicity and advertising machinery to make known to the public the exceptionally meritorious pictures we have to offer.

"In this respect we will effectively put over two very vital things, namely, a firm foundation for our future product, and more than satisfied theatre owners. This goes both ways, for after all the public pays the toll and makes this wonderful industry of ours what it is today.

"Our campaign is not mere talk. It is an actual fact. And those pessimists who always read and take matters with a grain of salt will be firmly convinced when we show them what results have been obtained by selling our series of pictures direct to the public".

The series of seven pictures to be advertised include "Rags to Riches" and "Little Heroes of the Street", both featuring Wesley Barry; "The Beautiful and Damned", featuring Marie Prevost; "Brass", the Charles G. Norris novel also featuring Marie Prevost; "Main Street", the Sinclair Lewis novel; "A Dangerous Adventure", starring Grace Darmond, and "Little Church Around the Corner", written by Marion Russell.

GUS SCHLESINGER
General Manager of Warner Brothers' foreign department, in Europe on business trip for that firm.

Second National Starts On Its Second Year

With five pictures booking, two of them released in the past thirty days in pursuance of the plan to provide exhibitors with at least two new pictures each month in the current season, Second National Pictures Corporation this week enters upon the second year of its career as an institution devoted exclusively to the distribution of independent productions of the best types.

Through the summer months the three pictures released early in the year, according to officers of the corporation, were booked more extensively than had been expected under the conditions.

Starts Work on Karr Picture

LOS ANGELES — (Special) — After signing a contract with Franklyn E. Backer, president of East Coast Productions, to distribute his product in the State-right field, Bruce Mitchell departed for the West Coast. He has just sent word that work on the first of the series of two-reelers starring "Fatty" Karr has begun.

Franklyn E. Backer is also in receipt of several letters from West Coast exhibitors congratulating him on his and Mr. Mitchell's decision to star a "fat man comedian," the vacancy left by "Fatty" Arbuckle never having been filled.

Goldburg Buys Wm. Fairbanks

That there is always a demand for Western features has always been the contention of Arrow Film Corporation, and this belief, they point out, is fully proved in the rapidity in which the recently announced series of William Fairbanks productions have been secured by the independent exchanges throughout the country.

The latest organization to secure this splendid series of Western features, produced by Ben Wilson, is Big Feature Rights Corporation, who have secured the pictures for Kentucky and Tennessee.

Opens in Philly

PHILADELPHIA.—(Special)— "Rich Men's Wives," B. P. Schulberg's first release through the Al Lichtman Corporation, opened for a week's run at the Aldine, Philadelphia, on September 25. Ben Amsterdam, the Lichtman franchise holder in Eastern Pennsylvania and Southern New Jersey has succeeded in landing this run in a city whose first-run situation is practically "sewed" up.

Great Activity

The Producers Security Corporation reported great activity in the State right field this week.

The Dorothy Gish special "The Country Flapper" was sold as follows:

Sam Zierler of Commonwealth Films, Greater New York and Northern New Jersey rights; Nu Art Films, Buffalo, Northern New York; Wisconsin Film Corporation of Milwaukee, Wisconsin; First Film Company of Minneapolis, Minnesota, North and South Dakota; Pearce Films of New Orleans, Louisiana and Mississippi; Eastern Feature Film Company Distributing Company, New England; Joseph Merrick, Southern California and Arizona, from his Los Angeles office, and Northern California and Nevada from his San Francisco office.

James Morrison in "Only a Shop Girl"

Expressions of congratulation have been pouring into the offices of the C. B. C. Film Sales Corporation this week since the announcement of the names of players assembled for the cast of "Only a Shopgirl," second of the "Six Box Office Winners" series.

With only one or two exceptions every territorial buyer of "More to Be Pitied" and the other five pictures on the series has wired, telephoned or written Jack Cohn, at the New York distribution offices, or Harry Cohn, at the West Coast production center, commenting on the extraordinary strength of the cast, and the consensus of opinion is that it is not only the biggest cast ever assembled for an independent picture, but unusual for any feature production.

In addition to this, since the cast announced, including as it does, Mae Busch, Estelle Taylor, Wallace Beery, Tully Marshall, Clair Dubrey, Willard Louis, and Josephine Adair represents absolute territorial holder and exhibitor choice, as selected from a list of possibilities for the case lined up and submitted to them by the producers, there is unusual enthusiasm felt by everyone concerned. This is from actual knowledge beforehand of what these players can bring to the box-offices.

James Morrison, popular young leading man, well-known for his work in "The Little Minister," "Dangerous Age" and "Shattered Idols," and William Scott, who has played in many feature productions, among them Goldwyn's "A Voice in the Dark," have been added to the cast since the initial announcement, making it even bigger and stronger than before.

Independent Corporation, Court News

St. Louis—Incorporation papers of the Mid West Prod. Co. will probably be filed at Jefferson City this week. It will be capitalized at $150,000. St. Louis financiers have agreed to put up the money. The company is making a serial "The Eyes of Mystery" at Creve Coeur lake.

Los Angeles—The Exclusive Features, Inc., which asserts it was given the exclusive agency for the sale and distribution of pictures and negatives by the Selig Polyscope Company, Inc., has filed suit against the latter asking for an injunction and an accounting.

New York—Suit has been filed in the Supreme Court by Morante & Fowler against the Clark Cornelius Corp. for $9,248 on a bill of exchange issued May 24, 1922.

Albany—Amalgamated Exch. of America, Manhattan. Capital, $200,000. Incorporators, C. Kranz, G. M. Davidson, H. Grossman. Attorney, H. & M. Frank, Manhattan.

Dover, Del.—Maytan Pictures. Capital, $150,000. Incorporators, L. L. Mayer, Bklyn., A. Guttormson, F. F. Lorne, J. Transet, J. Disroste, Manhattan. Attorney, Registrar & Transfer Co.

Dover, Del. — Pan - American Films. Capital, $3,500,000. Incorporators, J. Kimberly, J. A. Hanley, F. W. Collins. Attorney, U. S. Corporation Co.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Spokane "September" Drive Made Holiday Through Combination of All the Houses

SPOKANE, with its usual hustle, put the September idea over in the form of a concerted drive. All of the houses in town co-operated in a "Go to theatre" week, opening on Saturday, August 26, with a parade in which every house in town co-operated. The parade was organized by the exchange men and put over in conjunction with the theatres and the business societies, such as Kiwanis, Rotary, Lions and the Chamber of Commerce Club, each of which made a speaker from the theatres the chief oratorical guest for the luncheon the week preceding the drive.

Local papers were hooked to the idea, some of them coming in with contests, and the parade was viewed by thousands in spite of the fact that an unusually hot day brought a thunderstorm which wet down the floats and their occupants. The parade went right through the storm and the spirit shown was not without its moral effect.

Among Those Present

The committee in charge consisted of Ray A. Grombacher and James E. Vesey, of the Liberty; E. Clark Walker, Pantages; Dr. H. S. Clemmer and Hugo C. Lambach, Pantages; George Terhune, Rex; C. E. Stillwell, Casino; E. C. Schaffer, Class A; Charles Packeritz, Empress; O. W. Newton, Rialto, Hillyard and Major Laird and J. L. Johnston of First National. Johnston was in general charge of the event.

The attractions for the week, the number of days played being indicated in parentheses, were: Liberty, "Crossroads of New York" (4), "The Song of Life" (3); Clemmer, "If You Believe It, It's So" (4), "Rose o' the Sea" (3); Pantages, "The Idle Class" (7); Castle, "The Sea Lion" (7); Class A, "Smilin' Through" (second week); Rex, "Last of the Mohicans" (3), "The Idol Dancer" (4); Lyric, "Bar Nothing," "Sand," "A Splendid Hazard," "Double Speed," "While New York Sleeps," "Trust Your Wife," and "The Big Town Round-Up" (daily change); Majestic, "Sky High" (3), "Unseen Forces" (1), "Not Guilty" (1), "Scrambled Wives" (1), "Dangerous Business" (1), and "Moran of the Lady Letty" (1); Empress, "Heart of the North" (1), "Lessons in Love" (2), "Old Dad" (2), "Yes or No" (2), and Auditorium, "School Days" (7).

Putting It Over

An airplane used by the Casino flew over the city distributing 20,000 general programs, while each house put out at least 5,000 individual announcements, these being used by the stores as package inserts. Slides were used in all houses for two weeks in advance, and all stores used a number of window cards.

A ballyhoo band was sent around town on a truck at noon each day of the special week and the "Chronicle" was tied to an impersonation contest, fifty dollars from the general fund being offered as prizes, and the First National gave an independent $50 for the best floats, to the same paper.

Two three-page hook-ups were run in the "Press," and the "Spokesman-Review" gave ample space on the general principle that it paid to help advertisers as liberal as are the theatres. Harry Eagles, of Paramount exploitation; Mrs. John T. Little, a society matron, and W. E. McMillen, of the Universal Exchange, were the judges.

Winning the Laurels

Dr. Clemmer took first prize with a float on which was seated a prize beauty being shot by a girl cameraman standing on a mountain top at the other end of the platform. The Rialto, Hillyard, took second with a canoe of paper roses paddled by a crew of six little girls, and the Rex got third place for an "Idol Dancer" float.

Grombacher commandeered twenty-two automobiles to carry the impersonators, and calling attention to the Liberty, and the Casino had a huge "Monte Cristo" float, and Pathe, Hodkinson, Universal and the Alexander Laboratories also contributed floats, and so did all of the participating theatres, the Rotary and the Ad Club.

To help along the aviator dived into the river to escape landing in a crowd when hail stopped his engine, and after dodging a broken neck narrowly escaped drowning.

It was a lot of trouble, but it gave Spokane business a boost that will last well into the season. It is the best September stunt yet to be reported, and Johnston deserves credit for his adroit handling of the affair.

Business is largely what you make it. It is as much the reflection of the public mind as it is a mirror of economic conditions. Talk and act as though good times were here and you'll see good times. Hang crepe and you will have ample cause for mourning. Cheer up and help make good business better.

Ain't It Awful?

A few weeks ago we got hold of a nice display for "Nanook of the North." As there was no town mentioned, we sent it back to Pathe for identification.

They returned word that the house was the Liberty Theatre, Spokane.

Meanwhile another paper had placed the Liberty in Los Angeles.

We mentioned the fact in the caption, forgetting that a cross-eyed man never makes a good oculist.

Then Frank L. Browne, of the Liberty Theatre, Long Beach, Calif., rises to ask:

"Did you pull a boner, or didn't you think Long Beach was among those present?"

It was a boner. The very pretty display was from Long Beach and not from Los Angeles or Spokane.

The Herald was right. They used the proper caption.

FIRST NATIONAL'S FLOAT IN THE SPOKANE PARADE

John L. Johnston, of First National exploitation, was the director general of the big "September" demonstration, and naturally he saw to it that his company put up a good turnout even though this fine display did not win a prize.

Police Reserves to Handle Stunt Crowd

It was necessary to clear a section of Broadway with mounted police reserves when the Fox press agents announced that "Monte Cristo" would give away real money to advertise the performance of the play at the Forty-fourth Street theatre. The "money" was in the form of tokens which, when countersigned by an impersonator of the hero, could be cashed at the box office.

These tokens were placed around the street in front of the theatre and long before the announced hour the street was so crowded that vehicular traffic had to be diverted and the police had difficulty in keeping pedestrian lanes open.

The stunt brought at least a quarter of a column in every New York paper. This is an excellent record for New York.

You will find the stunt described on Page 217 of Picture Theatre Advertising.

Reward Circular

A. G. Stolte, of the Des Moines Theatre, offered $1,000 reward for the apprehension of the pearl smugglers sailing with "Hurricane's Gal" on the Tahiti Belle, further information to be had from the Des Moines Theatre. It's not a new idea, but it was the first time Stolte had used it and it worked well for him.

Jazzed Paramountown

A. L. Snell, of the Imperial theatre, Gadsden, Ala., knows a good thing when he sees it, and he knew that the Paramountown short reel would help all of the Paramount pictures he would play through the season, so he worked harder on this short subject than he generally does for a feature.

He told everyone he knew of the coming of the subject and he persuaded Mrs. Snell to tell all of her women friends, and Master Snell told all the kids. This was all done in the three weeks prior to the showing.

For the run he dressed his boy in women's clothes and had him sketch the Paramount stars shown in the reel, working on a trestle above the lobby. When a picture was drawn the name of the star would be written in backward. The likenesses were so good that most of the stars were recognized before they were labeled.

He was careful not to have the boy work too long at one time, for fear the crowd would be held outside instead of going into the house, so after each picture the youngster came off his perch and let the crowd disperse, then climbed back to collect a new crowd.

The cash outlay was only $2, but there was an immediate return in sold tickets and a drive on Paramounts that will last well into the season.

A First National Release

TWO MEN AND A GOAT FOR "HURRICANE'S GAL"

J. K. Johnson, of the Rialto Theatre, Omaha, persuaded two of the American Legion Boys to make up as the Chinaman and Hurricane's Gal in the play of that name, as already recorded. This shows how the stunt looked to the man who happened to be on the streets.

Home Brewed Devils

Oscar White, of the Rex theatre, Sumter, S. C., seldom gets a picture pre-release, but he did get "While Satan Sleeps" so far ahead that there was no paper available for the lobby. To correct this lack he had four devil's heads painted, two for the one sheet frames and two larger ones for cutout stands, and he did not have to worry about the paper.

The exchange loaned him the picture for an advance showing to ministers and betterment organizations and their personal endorsements were so strong than he took extra advertising space to get them all in the paper.

The entire campaign cost him only an additional $10.60 and the business was sixty per cent. above the average. He slightly anticipated the September campaign, but he got the same results, and got it early.

Crossroads Angles

The man who wanted a job "with a uniform" was used by the Cozy Theatre, Topaka, Kans., for "The Crossroads of New York." They made him a teaser ballyhoo man, and he carried a telescope to help him look for the job. When the play opened, he went around with a sign telling that he had the job and people could find out how he got it by visiting the Cozy.

Several dozen crossroad signs were made up of one inch stuff with compo board arms and scattered through the residential districts, and a store got up a display of styles "direct from the 'Crossroads of New York.'"

It all had a helpful effect upon the business.

Built Up on Jackie

Most managers have used the barrel or garbage can for Jackie Coogan in "Trouble," but they have used just one, or at the best, one of each.

A. R. Lynch, of the Southern Enterprises, built the idea up to its proper dimensions by dressing his lobby with a pile of barrels and boxes with the familiar cutout. It gave many times the effect and sold Jackie to a larger percentage of possible patrons—and you can sell almost all of your patrons if you advertise young Mr. Coogan properly.

Caught the Cops

A stunt worked by A. L. Snell, of the Imperial theatre, Gadsden, Ala., for "I Am the Law" will also serve for "In the Name of the Law" in any fairly small place.

He photographed the entire police force in individual pictures and pasted these to cards with "Who am I?" at the top and "I Am the Law". These cards were placed in shop windows and attracted considerable attention until the rest of the advertising came along.

A First National Release

AN UNUSUALLY ELABORATE DISPLAY ON "THE SILENT CALL"

This was planned by A. R. Lynch, of the Lyric Theatre, Jackson, Tenn. The entire lobby is masked in with greenery and the display is carried out to the sidewalk. The cage on the right contains a police dog with the warning that it is dangerous to pet the animal.

A First National Release

THE SORT OF HATS THEY WEAR AT THE CROSSROADS

Ruth Wright, of the Cozy Theatre, Topeka, persuaded a milliner to make a display of the last word in fall hats with a background of tall buildings. The street does not look like New York, but the window looks unlike any other in town and it SOLD. That's the idea.

The Lieber Raffles Picked Good Winner

Ralph Lieber, of the Circle theatre, Indianapolis, put on a Raffles for Guy Bates Post in "The Masquerader," pinning it to one of the local papers. The reward for the discovery of the masquerader was at first $50 but was advanced day by day until it reached $100 when the identification was made by the wife of a service man whose husband had just been discharged from one of the military hospitals.

This not only gave a blow-off story of unusual interest, but was good for a second day human interest story as well, which made a ten-day run for a hundred-dollar stunt which not only gave the newspaper a good circulation feature but which provided the house with columns of free advertising.

The stunt was worked along the familiar lines, save that in all the stories care was taken to explain that the story of "The Masquerader" was not that of a Raffles, which lugged the Circle prominently into all of the newspaper work.

Prizes for Doubles Helped 'Masquerader'

When Guy Bates Post in "The Masquerader" appeared at the Stillman theatre, Cleveland, the manager pulled a clever stunt to tie up to the title and the idea of the story.

All persons who imagined that they looked like some prominent man were invited to send their photographs to the Contest Manager without naming the person they were supposed to suggest. If the manager recognized the picture as looking like that of some well known person, the entrant was given a pair of tickets for the performance.

Some really striking likenesses were turned up and these were made the basis of some newspaper stories which pulled about 100 inches of space; about five columns.

To help out, the Press ran a dog story to the effect that a double for Tris Speaker got out on the ball field and ordered the men around before the impersonation was discovered. This was a simple matter with the newspaper back of the idea, and it made good reading.

A Big Diana Contest Helped Cosmopolitan

Howard Price Kingsmore has adapted the beauty contest to "The Young Diana" in the Kansas City territory in which he is Paramounteer.

When he worked it for the Electric theatre, Joplin, Mo., he interested both local papers in the voting contest. The leaders were given tryouts before a motion camera for the three nights prior to the showing of the Cosmopolitan picture, three of them registering a complete set of emotions each of the three nights, and the entire set of nine were run off as an added attraction to the showing of the Marion Davies feature.

If you cannot get the use of a camera, you can at least show slides of the leaders, and the stunt will put the picture over for excess receipts.

Painted a Big City for a Display of Hats

New York and the fashions are firmly linked together in the feminine mind. The manager of the Cozy theatre, Topeka, is a woman, Ruth Wright, and she was quick to see the value of the connection.

She persuaded a leading millinery concern to make a display of the very latest styles in hats and contributed a backing supposed to be New York to carry out the idea of "The Crossroads of New York."

The painting is not going to be framed for preservation, and, to say the least, it is crude, but the big point is this: During the showing it was the most prominent window in the entire city, and it sold both hats and theatre tickets.

The moral is that it does not pay to hang back because you cannot equal the work of the best scenic artists, but to go ahead and do the best you can. If it makes money for you it's good, no matter how poor it may be, and this simple window stunt did more to sell this First National attraction than would a half page in the newspapers.

Gone Above

John D. Howard, Paramounteer in Detroit, has been brought into the New York office as assistant to Harold B. Franklin, manager of theatres.

Leon J. Bamberger, has been called in from Toronto to assist Claud Saunders, vice Walter Lindlar.

Norman Dixon, of Cincinnati, has been made manager of the Empire theatre, New Bedford, which is in the nature of a promotion, though we don't believe we should like to be promoted to New Bedford, even from Cincinnati.

Oscar Kantner replaces Howard and Harry Swift goes into Cincinnati in place of Dixon. Both are playing return dates with the Paramount exploitation.

A First National Release

JACKIE MUST OWN MORE SUITS THAN A STOCK ACTOR

This is the 27,749th "original" suit to be used for advertising purposes. This time it bobs up in Marshalltown, Ia., where it made good business for the Strand Theatre with "Trouble." It was not Trouble at all to make them come in once they saw the suit. Note the cutout.

Slowed the Run on Appeal from Patron

Major I. C. Holloway, of the Rialto theatre, Columbus, Ga., made an unusually thorough campaign on Orphans of the Storm, and played the attraction to unusual business.

For his lobby he copied one of the lattice lobbies shown in these pages early in the Summer and, as it was his first lattice, it helped more than a little. He did a lot of work on the screen during the run of Foolish Wives, to take advantage of the crowds, and gave a special showing to a few persons who could help the run of the film through word-of-mouth advertising.

The original schedule called for the picture to run in two hours, but three women patrons voiced complaints at the speed, and he cut down the speed and advised them by special delivery that this had been done.

Called a Cop

For "I Am the Law," A. C. Crute, of the Lyric theatre, Huntsville, Ala., used a fake policeman with the title of the picture lettered on his back. This man paraded the streets and then went out to the ball game in the afternoon.

A fake dispute was staged between the umpire and a player on the home team, and just as blows seemed imminent the cop came galloping across the field and stopped the supposed scrap. Then he turned his back to the stands and the sold spectators howled their delight. Thereafter any real dispute between player and the arbiter resulted in cries of "Bring on the Law," and the crowd went home thoroughly sold on the title.

Mr. Crute used a number of more familiar stunts, but this has real novelty.

Crowned Box Office for His Dictator

J. M. Edgar Hart, of the Palace theatre, El Paso, played up the military angle of "The Dictator" with an unusually good lobby even for him.

From General Howze, Commandant of Fort Bliss, he obtained a collection of relics of various Mexican flurries and these were displayed around the lobby, each of the stacked rifles being of a different model.

A First National Release

ROCKING THE BOAT SOLD BUSTER KEATON IN ASTORIA

This is one of the animated stunts from Thomas C. Gridley, the operator-exploiteer of S. Danz's Liberty Theatre, Astoria, Ore. Two profile waves, a cutout boat, a three-sheet cutout and a motor to rock the boat are the chief ingredients.

For side pieces cutouts were worked into painted profiles and the lamp post on the left and the tower on the right were both illuminated. There were stands of arms on the side walls, which do not show in the cut, and the top of the box office was an immense crown, with lights for jewels.

The display of arms was a courtesy in acknowledgment of the aid the Texas hustler gives the recruiting service. The post officials at Fort Bliss appreciate the assistance Hart gives them and several times they have aided him in his exploitation stunts, as, for example, the radio perambulator he used last June.

Let George Do It

When he played "Hail the Woman", W. A. Byers, of the Liberty theatre, Greenwood, S. C., took a leaf from other towns and gave an advance showing to prominent women.

Then he went over and cut his newspaper advertising down, yet he did a forty percent increase on the smaller advertising cost, for the women persuaded the editor to run their signed statements.

Hit the Censors

When A. C. Cowles, of the Rex theatre, Spartanburg, S. C., opened his campaign for "Hail the Woman," he made the personal endorsement his chief angle, calling attention to the fact that this was the first personally endorsed picture since "The Old Nest." This was backed up by the letter of the Atlanta Committee on Better Pictures, referred to last Spring.

Then fifty double passes were sent as many influential women, the passes being good only for the opening day, and their personal advertising was of no little value.

The net result was not only extra business, but the local papers played it up strong and one of them took a whole-hearted slam at the censor advocates with this picture as the text of the editorial.

Plain Lies

A. B. Hill, of the Arcade theatre, Jacksonville, put over "If You Believe It, It's So," by setting into his lobby a stand of twenty cards, each about three feet high and each making some impossible statement, ending with the play title. One read "Ex-Kaiser elected head of the American Legion" and another told that John D. Rockefeller pawned his watch to get the price of a gallon of gasoline. These statements helped plant the title idea, and so put up a good business.

Another stunt was printing a poem on small window cards and putting them out. The poem was new and clever, and a lot of people came to the theatre to ask for a copy. You can find your own poem or write Mr. Hill, who probably has a few to spare. The big point is to get it out sufficiently far in advance to let it sink in.

Talked to Kiwanis

Max Doolittle was a guest at the Kiwanis Club luncheon at Sioux Falls lately and addressed the members on the new exchange Paramount about to open in that centre, telling of the number of persons to be employed and intimating that Paramount's move would also bring to the town exchanges for other brands of film, for which Paramount also should receive the credit.

Getting all this before a representative body of business men is real exploitation.

A Paramount Picture

HOW J. M. EDGAR HART WENT GUNNING FOR BUSINESS

Through the courtesy of the Commandant, Gen. Howze, of Fort Bliss, the lobby of the Palace Theatre, El Paso, was converted into an arsenal for this Wallace Reid production. Note the crown over the box office with electrically lighted jewels in the rim.

BEFORE AND AFTER A PARAMOUNT EXPLOITEER WORKED ON THE PARK THEATRE LOBBY

It cost just five dollars to make over the front of the Park Theatre, Branford, Conn., and it came back on the run of the first attraction played. Russell Moon, of the Saunders staff, was the magician who worked the change and who proved that he knows that a good exploiteer does more than merely advertise his own pictures. He has made a permanent improvement in the house.

Paramount Exploiter Creates a New Lobby

John P. Dibble, of the Park theatre, Branford, Conn., was a picture showman in the days when he had to travel around to find enough business and film was run through the machine into a gunnysack when it did not run all over the place.

Then he settled down and opened the Park theatre, but he did not read this department and he did not keep his house abreast of the times. Lately he experienced a change of idea, he booked in a Paramount service and called in Russell Moon, one of the Paramounteers, to help him put over "Don't Tell Everything."

Moon found a house with signs written in crayon on wrapping paper, with torn and ragged posters and a rather dingy front. He told Mr. Dibble that for about five dollars he could improve the lobby, and he got the five.

Most of it he spent for white paint and the rest for black, for two sections of iron grating which serve to close the house, were left standing during show times and were red with rust. He painted these black and the rest of the lobby white, doing the job himself.

From back stage he rustled up some old frames, painted these and put them in place, doing away with the hand-made signs and getting the effect shown on the right.

It made such a hit with the patrons that it encouraged Mr. Dibble to charge half a dollar for "The Sheik," his second Paramount, and he got it to capacity.

Five dollars made a new house of the old and brought business that never could have been won through the old methods. Mr. Dibble is now a convert to the new mode.

Not Very Far

It cost only two dollars to sell "The Crimson Challenge" to the patrons of the Odeon theatre, Savannah. Part of this was spent to drape the marquise and box office in bunting of the proper color. The rest was put into a pointing fist reading "To Death Valley," the place of "The Crimson Challenge—1/100 mile." The finger pointed directly to the box office and fairly pushed them in. The count-up showed a twenty per cent. advance.

Eddie Collins Has a New Lobby Frame

Eddie Collins, of the Rialto Theatre, Dennison, Texas, has to be careful of his boss' pennies if he wants to show a profit, and Eddie never was a drunken-sailor on exploitation ideas. He wants something for what he invests.

That is how it happened that Eddie was moved to invent a new snow lobby when he played "I Am the Law." He blew himself to five dollars' worth of compo board and lumber and made a circular frame with a jagged inside edge large enough to take in a three sheet. This he painted white and sprinkled with fake snow, setting the six sheet back of it, and he had a snow lobby with plenty of room on either side. It is an attention-getting frame, and he can repaint it and use it for a number of other titles before it finally is cut up into something else.

Make one up and put some lights in back to illuminate the sheet you use behind it. Do that and you'll want to hand Eddie a cigar, for he has hit something both good and inexpensive.

A Paramount Release

HOW THE LOBBY ON THE LEFT WAS DONE OVER TO THE ZULU GLADE TO ACCENT THE OPENING

The lobby of the Rex Theatre, Spartanburg, S. C., is narrow and deep. A. C. Cowles put water color signs on the oil painted walls for the coming of "The Dictator" and then, the night before the opening, he added the thatched box office and the palm lined vista to get a tropical effect at a purely nominal cost. The palms are interspersed with bamboo. Sand was put down on the floor to complete the illusion and it ran business up forty per cent.

Lem Stewart's Word

Several new words have been offered to Lem Stewart as descriptive of the repellant advertisement. Only one duplication is found in "dud," which is offered by Leon J. Bamberger, Claud Saunders' assistant, J. W. Sayre, and George E. Drew, of Seattle, each of whom offer an alternative word.

Mr. Drew's alternative word sounded like the winning bet until Max Rosenfield, the Golem man, told us what it meant in Yiddish. Then he was fired out of the contest.

J. W. Sayre, Seattle publicity man for Jensen and Von Herberg, offers "dudtractor," a combination of "dud" and "detractor." It has its good points.

Bamberger's second word is "miscarriage," which is simply applying an existing word to a new meaning.

J. M. Edgar Hart, of the Palace Theatre, El Paso, advances "repellant," which like the above is not a new word but a new application.

The real word has not yet been developed. What's the matter with you chaps? We want a coined word; not an adaptation like "dud."

A Scenario Too

Since Louisville devised the local movie contest to advertise "The Crossroads of New York", the stunt has been worked in a number of places, always with good results.

The latest refinement comes from W. M. Smith, of Tulsa, Okla.

Smith knows there are fifty persons who think they can write plays to each one who wants to act in them, so when he had the First National attraction at his Rialto theatre he advertised for a prize script, making the local paper the arbiter. That more than doubles the value of the stunt.

TOM MIX
in
The
FIGHTING
STREAK
He stood for Peace but was ready for War
Did You Ever See Forked LIGHTNING Hit a Tree or a House? It REMINDS ONE OF
Shoe a Horse, Meet a Foe or Woo a Girl with Equal Success

A Fox Release

THIS FLASHY LOBBY WON AN EIGHTY PER CENT. INCREASE

Charles H. Amos worked it for the Strand Theatre, Spartanburg, S. C., getting his inspiration from the lithographs which he used to decorate the design. It cost only $25, and as the material can be used repeatedly the real cost is smaller.

Eddie's Visitor

Miss Jean Grace Hyman is making a visit at the home of her parents, Mr. and Mrs. Edward L. Hyman, arriving September 18.

That's why Eddie is wearing the smile that won't come off. Eddie was hoping that the arrival would be a boy, so he could train him as his successor as manager of the Mark-Strand, Brooklyn, but he insists that she is the finest youngster ever born in Brooklyn. That's one Hyman production other exhibitors cannot copy.

Did It Anyway

When all of the Schenectady papers refused to fall for the stunt of giving away a collie puppy to advertise "Sonny", William Shirley, of the Strand theatre, bought a puppy and paid for the space to put the idea over.

It attracted so much attention that the chances are the Schenectady editors will not be found asleep at the switch next time Shirley has an idea. Next a baby, a collie puppy is about as cute as they come, and the exploitation possibilities are wonderful.

Invite Grandma

All over the South the matinee for Grandmothers is cleaning up all the available coin for "Grandma's Boy."

Hook it to your newspaper. Let the suggestion appear to come from them that the mothers had their turn on "The Old Nest" or "Over the Hill," and that now it seems to be coming to Grandma. Come right back with a hearty endorsement and promise to see the paper's idea get over. Let the publisher print a coupon and take the credit, contenting yourself with the real money and the publicity you can get from the stunt.

Whatever else you do for the Lloyd comedy, use this, and start it early enough to get all the talk you can.

A Goldwyn Release

HERE IS A HOME-MADE TWENTY-FOUR SHEET BETTER THAN THE GOLDWYN PAPER

The paper on the right is hand painted by D. C. Brown, of the Griffin Theatre, Owen Sound. He wanted a second 24 for his display, but did not want to repeat the lithograph, so he pasted up white paper and had his artist work in the road map idea as suggested for the lobby in the plan book. He used bright colors and got an effect that brought people to a dead stop while they puzzled over the design. It's good.

A Universal Release

YOU CAN STILL FIND WOODEN SADDLERS' HORSES

And where you can, you can use the idea worked by the Parthenon Theatre, Brooklyn, for "In the Days of Buffalo Bill." This was a stuffed skin and the hide of a blue ribbon winner, for you can see five of the ribbons neatly lettered with the title.

Kisses from Bebe

Max Doolittle, the Paramounteer out of Milwaukee, got up some cards for the Lyric theatre, Madison, S. D., for "Nice People", which pulled no end of business from a fair crowd.

Ordinary candy kisses were stapled to a card headed, "A kiss from Bebe Daniels, one of the stars of 'Nice People'" and adding the information that it was Paramount Week. The cards were distributed by a girl in a red coat and a picture hat with a black mask added to give a mysterious touch to the costume. An ordinary Hotchkiss stapler was used to tack the kisses to the cards.

Using Jay's Stuff

Jay Emanuel will have to look to his laurels. George Schade, of Sandusky, has found out what Jay discovered long ago, and he is as much sold on the idea of novelties as is the man who runs the Bargain Basement for the Metro exchange in Philadelphia.

Lately Schade had a drive on jumping frogs for "The Seventh Day", and now he has been caught using shimmy dolls for "The Half Breed". Just what the shimmy doll has to do with the First National release is not apparent, but the dolls, which cost less than ten dollars a thousand, were a profitable investment according to Mr. Schade.

Novel Fashion Film Told of "The Storm"

Making a special film fashion show for "The Storm" was only a part of the campaign of George E. Bradley, Universal exploiteer, for the Columbia Theatre, Seattle. Bradley not only put over a novel idea, but he worked it to draw out every ounce of exploitation push.

First of all Bradley sold one of the department stores on the idea of a film fashion show to be run on a miniature screen in a window of the store. It was to use the store products and the store name. That was Class A, but Bradley wanted to get it Class AAA, so he wrote a continuity in which Mannette, heroine of the picture, was supposed to come to Seattle to buy her wedding finery.

A local prize beauty was engaged for the part of Manette and was shown arriving in Seattle in boots and parka, entering the store and then inside trying on everything from bathing suits to evening dresses, with some real clothes in between.

Enough outside stuff was written in to get a good ballyhoo, and the inside stuff was taken in the window of a local florist, the department store having no space large enough.

From seven o'clock until well after midnight half of Seattle fought to get up to the plate glass window, and when the model came out in a one-piece bathing suit the reserves were needed to club the baldheads home.

Later on the same crowd—plus—piled up in front of the department store to see the completed picture, and when it was all over the Columbia had a complete set of records, all brand new.

Bradley admits that he is good.

Makes Two Killings With One Exploit

Remember the good old days when pressbooks used to tell you: "Get an old stage coach and——"?

Fred V. Greene, who is exploitation chief for Universal, remembered too, so instead of saying "Get one," he advised a Brooklyn theatre that there *was* one over in New Jersey which they could use to advertise "In the Days of Buffalo Bill." Now Brooklyn and New Jersey are on opposite sides of New York, and it is not in Fred Greene's makeup to sneak a bus through the big town. He bannered it with "Ask your local theatre manager when he will play 'In the Days of Buffalo Bill,'" put an Indian and a couple of cowboys aboard, laid out a route that would give the fullest publicity and got so much attention that a policeman asked for their parade permit. He let them go when they explained they were merely delivering the prairie hack to Brooklyn, and the delay served to permit a couple more thousand persons to see what it was all about.

Then they went over to the Parthenon Theatre, Brooklyn, and helped sell the first episode.

Paid Fifty Boys; Got One Hundred

When M. F. Estes, of the Beacham Theatre, Orlando, Fla., decided to put over "Grandma's Boy" with a ballyhoo, he advertised for fifty boys who might want to see the picture free for a little work.

About a hundred boys turned up. Mr. Estes gave fifty of them Harold Lloyd spectacles and banners reading, "We are on our way, etc.," and told them to parade the town until show time.

Not to be cheated out of the fun, the other boys fell in behind and acted as honorary escort to the paid fifty, and by the time they got back to the theatre the ranks had been swelled to a hundred and fifty. The lobby was blanked in with compo board, and on this were cutouts and a picket fence design, while two six-sheet cutouts were used at the sides.

The total cost was $19.60 and the excess receipts were above $200.

A Universal Release

FRED GREENE DUG OUT THIS STAGE COACH FOR B. B.

He located it in Jersey and sent it over to Brooklyn, ballyhooing most of New York en route for "In the Days of Buffalo Bill," the Universal serial. You read a lot about "Get a stage coach," but Greene says, "We'll get you one." Lots better.

Doubled Business on Grandma Matinee

E. C. Kingman, of the Rialto Theatre, Macon, Ga., just doubled his ordinary business on "Grandma's Boy" through a single stunt.

He knew that if the picture were seen, it would be his own best advertisement, so he stressed a free matinee for grandmothers just before the regular matinee showing. Kiddies could come, if they paid, but they had to come with their grandmothers, or wait over. He also had a nine ad hook-up page with ten tickets to each merchant to present to grandmothers.

There was a crowded house, about one-third grandmothers and two-thirds youngsters, and by eight o'clock that evening Mr. Kingman changed the S. R. O. sign to "Try and Do It."

The stunt brought him yards of newspaper publicity, gave him something to talk about on the screen, and a word-of-mouth advertising that was worth all the rest put together, for the best advertisement for the Lloyd comedy is a person who has seen the picture.

A Universal Release

GETTING A UNIVERSAL TITLE AROUND THE TOWN

Fred V. Green, Universal exploit head, devised this scheme for "Human Hearts," at the Strand Theatre, Far Rockaway. The boys rolled the hoops all over the place, including the crowded bathing beach and the boardwalk.

Free Mat Service for Contest Idea

Because of the success in several cities of an identification contest on First National stars with masks painted across the eyes, the First National publicity department has prepared a set of mats which will provide the smaller towns with the cuts at small cost. Most of the small town newspapers do not have casting boxes, but they can be sent to the nearest city for casting and will still cost but a fraction of the engraver's charges.

The idea of the contest is to award prizes for the best identification of the stars, the pictures being run as a whole, in series, or to work in with a commercial hook-up as the fancy of the exhibitor may dictate.

An identification of Paramount stars sold several million tickets last year. The addition of the masks will make this contest still more interesting, though we will bet a cigar against a cigarette stub that no one experiences any difficulty in identifying Jackie Coogan.

Doubles for Post

When Guy Bates Post visited San Francisco, in the interest of "The Masquerader" at the Tivoli, he gave less than twenty-four hours' notice, and the press agent had to do some quick thinking. After a brief pause the agent rushed out and inserted an advertisement in all of the morning papers offering "attractive compensation" to the man who looked most like the star, to be decided by photographs presented at the theatre that morning.

Meanwhile the newspapers carried an announcement that he was stopping at a certain hotel, so one crowd rushed over to the hotel to see what chance they stood, and a larger one stormed the theatre, with the result that even over in Oakland they knew all about "The Masquerader."

For Duplicators

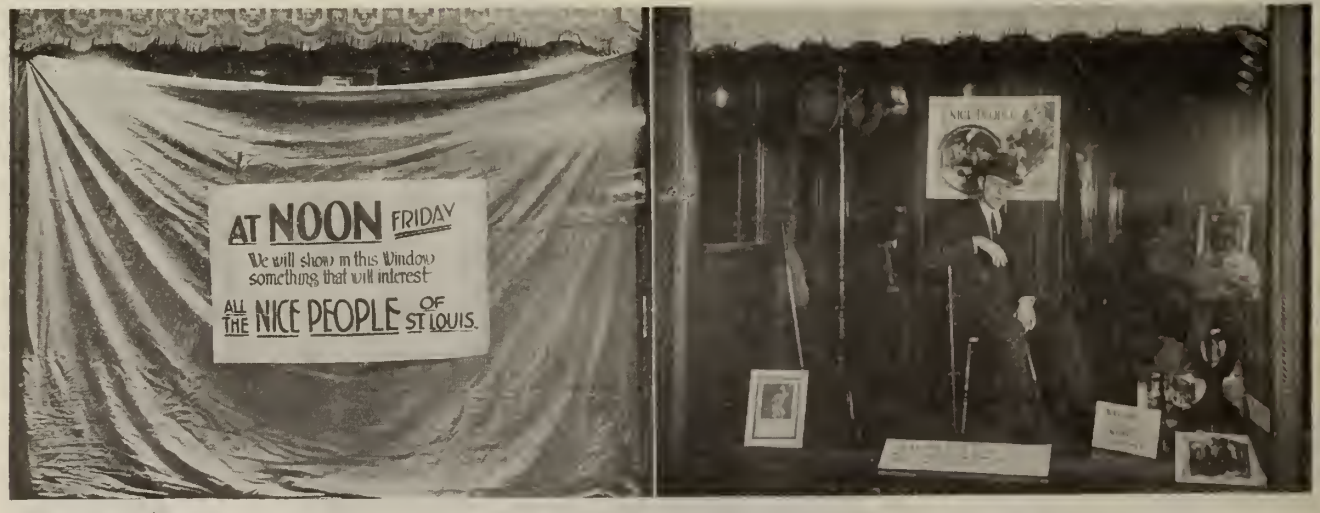
Lem Stewart illustrates the tips he sends Southern Enterprises managers. He uses a gelatine duplicator and finds that by drawing the pictures with an indelible pencil he can get a fine result, and it helps a lot to get attention. Lem believes in doing everything he can to get the most attention, even where the managers are practically certain to read the dope. It's good policy.

Four Glorias

Any normal man would be content with one Gloria Swanson, but when L. R. Towns, of the Strand Theatre, Birmingham, played "Her Gilded Cage," he offered prizes for four Glorias.

For side lines on this he displayed the prizes in four windows, advertised that the Gloria hat, which formed the second prize, would be duplicated and sent Miss Swanson, and worked the photographic hook-up in that the local photographer made free pictures of all entrants—and sold them extra prints where he could. The photographs were made the feature of the lobby display.

Getting four extra angles to one stunt is doing pretty well. We wonder if Mr. Towns ever tried to grow grass on an asphalt pavement. We'll bet he could



A Paramount Picture

OF COURSE NICE PEOPLE WEAR THE SAME SORT OF HATS THAT WALLACE REID AFFECTS

At least, this was the contention of Amile Vogel, St. Louis Paramounteer, who tied the largest clothing store in town to the display. The teaser got so much interest that the sidewalk in front of the store was crowded when the fatal noon hour arrived, and they stuck around to see the live model put on the various styles of hats manufactured by the concern. Of course while they were waiting they had been looking at the clothing displays in the other windows.

A First National Release.

EMERGENCY CARDS FOR THE HELEN LYNCH CONTEST

When the supply of the regular First National posters was delayed, W. S. Clarke, of the Strand Theatre, Cincinnati, made his own display cards and captured preferred position on ten of the best stands in Cincinnati, where posters never get in.

Made Public Beg to See 'Smilin' Through'

It's old stuff to the old-timers, but Jack Jourdaine, of the Selba Theatre, Central City, Ky., made it work like new.

The town is largely railroad interests, and the strike had hurt. Jourdaine was paying a pretty fair price for the Talmadge knockout and he wanted to bounce it over the top.

He started his campaign by the general remark that he could not afford the biggest productions until times got better. At the same time he set his plans to have someone get up a petition that he play "Smilin' Through." He figured that he could get four or five hundred signatures.

When he found that there were eight hundred names on the list he cheered up not a little, so he mentioned the petition in a display ad and asked if the people of Central City really wanted the best in photoplays.

Of course they shouted an affirmative, so presently he announced that he had booked the picture, giving the date. After that local pride simply had to function, and he not only made money but found himself in a better strategical position in reference to other big First Nationals.

Baxter's Idea

Earl R. Baxter, of the Liberty Theatre, Darlington, S. C., has worked something new on the familiar summons.

The only trouble with the summons is that it generally requires printing on both sides, which runs the cost up. Baxter had them printed on the regulation 8½ by 11-inch sheet, with the summons taking two-thirds and the docket front the remainder. This was folded so that the docket appeared outside. The cost of the paper is less than would be the cost of the second printing. The docket is printed on the lower third of the sheet, which is then folded so that in turning the page you come on the summons.

Then Baxter used a second impression on the back to red ink the fact that "Reported Missing" was even better than he had hoped for.

The summons is one of the earliest stunts and still is one of the best. Now it is cheaper to produce and that should further advance its popularity.

Good Stunts for "The Storm" Drive

Starting two weeks in advance, the Merrick Theatre, in the Long Island town of that name, got over some capital ideas for "The Storm."

The best puller was a popularity voting contest done with the local paper for boys and girls between 7 and 16 years of age. Storm outfits consisting of a raincoat, hat, rubbers and umbrella, all donated by a local concern, were the prizes.

A thermometer with varying weather conditions was put up and each day the "mercury" was built up with chalk until the day of the opening it reached "The Storm" at the top of the tube.

Another good stunt was the use of a transparency picture of the forest fire with a flasher on the light to make the flames more vivid and to give the value of motion.

Saved the Tallow

Two tallow candles, each six feet high, were the star lobby stunts at the Mary Anderson Theatre, Louisville, for Norma Talmadge in "The Eternal Flame." The wick was a wire which terminated in a small bulb in the place where the flame should have been, and a rapid flasher was cut in to give the effect of a flickering light.

The bulb was dipped red, but a better effect can be gained by dipping in red, then scratching some of it off and dipping again in a light amber.

Twenty thousand telegrams, presumably from Miss Talmadge, were distributed though the city by the Postal Telegraph, which split the cost with the house.

Prizes for Poets

Offering prizes for the best rhymed acrostics on "A Fool There Was" is the way the Capitol Theatre, Altoona, put over the Fox release. Several thousand replies were received, most of them indicating from their text that the contestant had seen the play, though there was no stipulation as to attendance. The contest was open to all and the story was repeatedly given in the newspapers.

Growing Up

Adding to the free matinee stunt, the Rialto Theatre, Richmond, Va., offered free admissions to all kids to Paramountown and several school kits to the boys and girls to make the best signs reading "We are going on a trip through Paramount Land at the Rialto." There was no parade, but banners had to be worn to the theatre—and the kiddies came from all parts of the city. Get it?

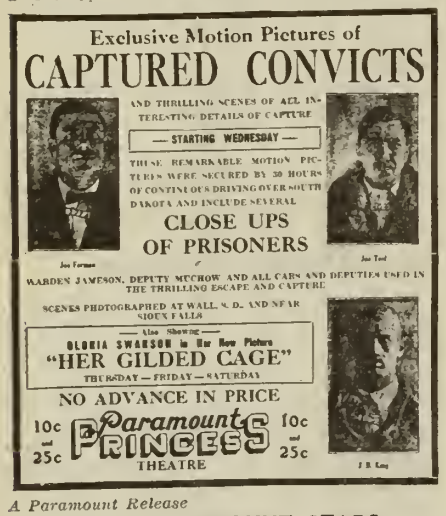
A Fox Release

THIS LOBBY DISPLAY ON THE FAST MAIL IS A WONDER

It was planned for the Blackstone Theatre, Pittsburgh. The back painting is a double tunnel in entrance with the box office in between. Crossing signs are scattered about the lobby and there is a train above the tunnel which should have been in motion.

Max Doolittle Is Convict Promoter

Paramounteers are supposed to help managers make money even when it may not be through the medium of Paramount pictures. More than once a Paramounteer has gone out of his way to put something over for a local house on the big proposition that the exhibitor was a Paramount patron and therefore entitled to all the help a Paramounteer could give, but his job recently put Max Doolittle in the guise of agent for a bunch of bandits recently. Max was in Sioux Falls, lining them up for Paramount Week, when there was a jail delivery and capture. The Paramount Princess went out and got news pictures of the capture of the convicts and Max framed up this display in a 140 by four to help get it over. This


Exclusive Motion Pictures of
CAPTURED CONVICTS
AND THRILLING SCENES OF ALL INTERESTING DETAILS OF CAPTURE
— STARTING WEDNESDAY —
THESE REMARKABLE MOTION PICTURES WERE SECURED BY 30 HOURS OF CONTINUOUS DRIVING OVER SOUTH DAKOTA AND INCLUDE SEVERAL
CLOSE UPS OF PRISONERS
WARDEN JAMESON, DEPUTY MUCROW AND ALL CARS AND DEPUTIES USED IN THE THRILLING ESCAPE AND CAPTURE
SCENES PHOTOGRAPHED AT WALL, S. D. AND NEAR SIOUX FALLS
— Also Showing —
GLORIA SWANSON in Her New Picture
"HER GILDED CAGE"
THURSDAY — FRIDAY — SATURDAY
NO ADVANCE IN PRICE
10c – 25c
Paramount PRINCESS
THEATRE
10c – 25c

A Paramount Release

NEW PARAMOUNT STARS

added three pretty hard-looking stars to his gallery, but he knew that the showing would help put over "Her Gilded Gage," and he went to it. Max missed a bet by not hooking the gilded cage to the steel cages. There was a fine chance to put the convicts in gilded cages, but Max had to work fast, while the film was drying, and he at least rolled a lot of extra money into the box office and helped confirm the management in the belief that Paramount pays profits.

—P. T. A.—

Smiling for Norma

Working over an old scheme, the Apollo Theatre, Janesville, Wis., adapts the stunt originally used for "The Ten Dollar Raise" to "Smilin' Through." It hooked the local paper to a smile week with season tickets for one, two and three months for the prizes. These were to be awarded to the employes of any store included in the hook-up who possessed the most pleasant manners. Nineteen advertisers, including two theatres, came into the stunt, and all of them took space in the paper to work the "Smilin' Through" slogan into their announcements. It gave a contest value to a hook-up page, aroused local interest and helped circulation. It is simple, and yet it is very effective.

—P. T. A.—

Uses Same Copy for Two Week Run

Jimquin is not actually engaged in management now, but he hangs out around the headquarters of the West Coast Company, in Los Angeles, where his brother is one of the busiest bees in the hive, and when they had to put over "Monte Cristo" without very much help, they asked Jimquin to get busy. That was meat and drink to Jim, and he framed up a good selling copy in 140 lines by three, working in such cuts as he could rustle up, but selling chiefly on the appeal of the familiar title. It was not until the second week that he pulled a Jimquin. The copy was pulling and he felt he could ride on it again, so he simply crayoned "second week starting" across the face of the display and kept it running. For a third week he made a change in pace and reproduced a radio advertisement, clinging to the head of the Count for a sort of trade mark, and he produced a very readable advertisement, but we like best that second week idea, for a one time. It gives more emphasis to the holdover than could be gained from almost any other form of display, and it is to be commended to others who hold over and who like their initial display.

—P. T. A.—

Striking Design Obscures a Title

Harry H. Kich, of the Ohio Theatre, Indianoplis, sends in a sample of his advertising for Mae Murray in the Tiffany production of Mae Murray in "Broadway Rose" and wants to know what we think. This is 200 lines by four columns, rather deep for its width, but sized to give the best results with the figure of the star, and the picture of Miss Murray in a new dancing costume is always the best seller. Generally speaking it is well laid out, but in striping the panel to get a heavy effect, the title has been partly buried. This is not as hurtful in the case of Miss Murray as it might prove in case of most stars, for the pose is equivalent to the name, and you cannot overlook the pose, but we think the artist would have done a little better with a dark vignette backing running from the reverse base up to the circle, but shading off from there so that the head was against the white ground. Here the hair provides a relief and the head would show better against plain white than it does with the lined panel. White would then give the best possible display to the star and her support. The reverse circle works well because it is large enough to get the lettering over, and although the title might have been raised a little, the "Broadway" is too large to be lettered in for a much better display in the space. The white panel, with its type insert, refers to a special stunt for the opening and reads: "To our patrons. Monday matinee we will say it with flowers. Every patron will be presented with a beautiful Broadway Rose." This is a good idea, though we have noted that most of the roses you find on Broad-

Alhambra
as familiar as your own name —
Whatever you may do about the rank and file of attractions, you are never careless enough to miss the really important ones; a picture like this, for instance, that is standard, as sterling and as well known as the family Bible; a story that took twenty long, laborious years to put into twelve big volumes, but now, thanks to that marvel, the motion picture, has been fused into two hours of never-to-be-forgotten enjoyment.
And so, we take keen pleasure in offering
"MONTE CRISTO"
AT POPULAR PRICES!
Unanimously Eulogized
"The world is mine"
For goodness' sakes, folks, come to the Matinees if you can, for we hate to keep our friends waiting in line.
One! Two!! Three!!!
Alhambra
as familiar as your own name —
2nd Week Starting
"MONTE CRISTO"
AT POPULAR PRICES!
"The world is mine"
BROADCAST IT BRETHREN!
Hello.....hello.....this is H. U. R. R. Y.....can you hear me?.... H. U. R. R. Y..... box-office..... Alhambra Theatre..... Hill between 7th and 8th..... Tell everybody.....don't miss a soul....."Monte Cristo".....at popular prices.....is now in the third unavoidable week.....is that clear?.....third unavoidable week.....yes, that's why the streets are decorated..... that's all.....this is H. U. R. R. Y.....box-office.....Alhambra .....obey that impulse.....tune in to HURRY .....

A Fox Release

JIMQUIN'S THREE DISPLAYS FOR A THREE WEEK RUN OF "MONTE CRISTO" AT THE ALHAMBRA, LOS ANGELES

way are wholly artificial, and some of them smell pretty strongly. Apart from the hiding of the star's name, we think this a capital display, but the artist has considered

Mae Murray with Monte Blue
in her latest production
Broadway Rose
directed by Robert Z. Leonard
a glittering drama of night life on the most dangerous street in the world
TO OUR PATRONS
OHIO
Theatre

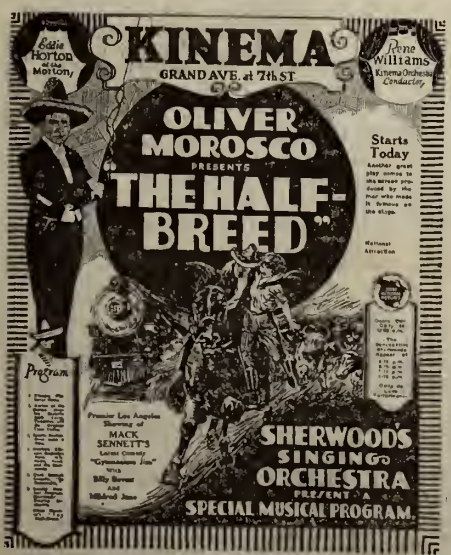
A Metro Release

THE FIRST NEW MURRAY AD

only his effect and not the display value, and effect should be used to enhance the announcement rather than hide it.

—*P. T. A.*—

Faulty Proportions Waste Good Space

Here is another example of the innate depravity of Los Angeles' artists. This time it is the Kinema which is the offender. The Grauman spaces are so poor that we have

Edith Horton of the Mortony
KINEMA
GRAND AVE. at 7th ST.
Rene Williams Kinema Orchestra Conductor
OLIVER MOROSCO PRESENTS
"THE HALF-BREED"
Starts Today
Another great play comes to the screen proclaimed by the man who made it famous on the stage.
Program
Premier Los Angeles Showing of MACK SENNETT'S Latest Comedy "Gymnasium Jim"
With Billy Bevan And Mildred June
SHERWOOD'S SINGING ORCHESTRA PRESENT A SPECIAL MUSICAL PROGRAM

A First National Release

TOO MUCH INK

stopped using them. This Kinema space is 145 lines by four, and yet so much space is wasted on cut and reverse that the program has to be run in six point unleaded, and you need a magnifying glass to read it. There is some good stuff listed, but that panel down in the southwest corner of the space might as well have been mere black ink for all the good it does. In eighty square inches of space the artist cannot put over a twelve letter title decently and he probably thinks he has done a good job. He has no more appreciation of proportion than a child has of the theory of relativity. He not only wastes his own salary but most of the money put into advertising space, and yet he is doing no more than the rest of the Los Angeles' artists. They are all pretty much alike. In the scene cut there is a suggestion of a man and woman racing before a stampeding herd of cattle, but rotten drawing almost obscures the cattle and you have to look at the space carefully to tell that they are there. A lighter line would have brought up the details and might have sold interest in the story, but Los Angeles' artists apparently do not know what light lines are.

—*P. T. A.*—

Makes Ford Agent Help Sell Seats

If you will look twice at the large cut on this page for "Across the Continent," you will realize that only one is a theatre advertisement. The other is the advertisement of the Ford agent in Pueblo, Colorado. When Harry E. Gardner, of the Rialto, saw the Ford angle in the Wallace Reid play, he generously offered to loan the Ford agency a cut with which to illustrate their hook-up advertisement, and he was careful to give them the same one he was going to use. Of the two we think that the Ford advertisement sold more seats to the Rialto than the house copy; not that the house copy is poor, but because the agent had so much more to say about it in his direct appeal to Ford owners. The hook-up includes the loan of a car for lobby display and this is alluded to in the advertisement, persons interested being advised to go and look the coupe over. The house took 125 lines by three and the agency went fifteen lines deeper. The use of the same cut is the big point in the display, since it works from one to the other and helps both spaces. Mr. Gardner, by the way, is following Sivitz into Los Angeles. He writes that the altitude is getting hard on him and he thinks that the Coast will be better, so he is setting sail for Los as the first point of call. He has nothing in sight, but he can no more keep out of theatre management than he can avoid eating, and he will probably be heard from soon. He sends in some more examples of his chatty advertisements, but writes that these were cut out by the higher ups after he had been running them only three weeks. They were fine business makers and we think the bosses made a mistake in ordering them out.

—*P. T. A.*—

Once More

The 12,654,847 kid matinee to be given on Jackie Coogan in "Trouble" was worked by the De Luxe theatre, Utica, after the newspapers had firmly refused to be coaxed into another impersonation contest or a newsboys' parade. They even told Nathan Robbins that he could do with a Boy Scouts turnout, but the Press fell for the Orphans and one more mark was added to the long list. The only new angle was the standing out of the pay patrons until the parade had been let in and given the best seats.

—*P. T. A.*—

Got Double

When he planned to send up an aviator to advertise "Hurricane's Gal" at the Strand theatre, Milwaukee, Manager Weisfeldt gave a secondary angle to the stunt by sending up a sob sister who was doing a series of feature stories for her paper on odd employments.

She had to do a story a day and the jobs were going rapidly, so she and the publishers were glad to get a real novelty to write about, and she simply had to mention the First National in her story to tell what it was all about. Just another case of making two blades of grass grow where one formerly parked, but it shows that Weisfeldt knows all about intensive farming.

—*P. T. A.*—

Don't overlook the real aids the press books give just because they are press books.

HERE'S YOUR CHANCE
Friend Dust Eaters!
Ford
THE UNIVERSAL CAR
And victims of the Cross Country Touring dilemma to see the Ford in action
—in—
WALLACE REID'S
LATEST AUTO RACE PRODUCTION
"Across the Continent"
Follow him from New York to Los Angeles in the "Dent" which is in reality a FORD, get a thousand laughs and thrills, starting at the
Rialto Theater
TODAY
ALSO MONDAY, TUESDAY AND WEDNESDAY
chug! chug!
BUSINESS OR PLEASURE
Go in comfort—where and when you choose, with your family or friends. Enjoy the boundless beauties of nature, a fishing, hunting or camping trip.
YOU CAN IN A FORD. Millions have earned by experience that to own and operate a FORD is not extravagance: they have learned that the many peasures derived from a FORD takes the place of other pleasures, and the saving thus made often pays for the car, and its maintenance.
Let's talk this matter over. Get the facts and figures.
SEE THE 1922 MODEL FORD COUPE ON DISPLAY AT THE RIALTO THEATER LOBBY, THEN SEE "WALLY" REID DRIVE A FORD IN THE PICTURE.
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The most thrilling and funniest of all the Reid racing romances. With Wally at his best and a great supporting cast, including Theodore Roberts and Mary MacLaren.
Story by Byron Morgan
chug! chug!
a Paramount Picture
JESSE L. LASKY PRESENTS
WALLACE REID
IN
"ACROSS THE CONTINENT"
Also PATHE NEWS
Comedy, "A PAIR OF SEXES"
TODAY, MONDAY, TUESDAY and WEDNESDAY
RIALTO

A Paramount Release

A FORD ADVERTISEMENT HOOKING TO THE THEATRE DISPLAY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

THE GREAT ALONE. Did best business of any three days since early last spring. A fine picture. Regent Theatre, Blackwell, Oklahoma.

JAN OF BIG SNOWS. Worst Curwood picture we have ever run. Story good, photoplay fine, but did not pull at all. Attendance, poor. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MOONGOLD. Was sent to us broken and incomplete, so that we never saw the end of it; it caused great disappointment. Some had seen it and said it was good. L. C. Fenn, Elivah Theatre, Chinook, Washington.

Associated Exhibitors

GRANDMA'S BOY. A knockout. Oh, boy, grab this one quick! The best comedy of the present season. Advertising, extra heavy; started a month in advance. Patronage, small town. Attendance, extra good. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

WHEN THE DEVIL DRIVES. Very good, well accepted by everyone who saw it. Directing and photography above the average. Advertising, ones, threes, slide, 11x14, no extra exploitation. Patronage, better class. Attendance, good. J. A. Wadsworth, Republic Theatre, Great Falls, South Carolina.

F. B. O.

DUKE OF CHIMNEY BUTTE. A fairly good Western that will go better in the big towns where Stone is better known. Patronage, small town. Attendance, fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

GAY AND DEVILISH. Very good picture. Doris May liked here. Advertising, newspaper, handbills and posters. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

First National

BITS OF LIFE. Certainly unworthy of Neilan, from whom we are entitled to expect more. People walked out literally by dozens. Gives impression of having been thrown together without method or forethought. Advertising, usual newspaper, lithos, lobby, etc. Patronage, mixed. Attendance, unsatisfactory. J. J. Wood, Redding Theatre, Redding, California.

DEUCE OF SPADES. An average Charles Ray picture which pleased 90% of patrons. Advertising, newspaper, handbills, posters. Patronage, mixed. Attendance, fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

DEVIL'S GARDEN. Patrons well pleased. Advertising, ones, threes, photos, slide and press. Patronage, neighborhood. Attendance, capacity. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

HALF BREED. Very poor. Too many sub-titles, poor direction. Mary Anderson could not act. Slow action throughout. Advertising, sixes, threes, ones, slide, newspaper. Patronage, all classes. Attendance, good. A. Schutz, Liberty Theatre, Silver City, New Mexico.

HALF BREED. A splendid story and good cast that failed to register because of poor directing. Could have been made an extraordinary attraction. Attendance, fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

ONE ARABIAN NIGHT. Not a small town picture. My people did not appreciate it. They began leaving on the fourth reel. The settings and photography above the average. Advertising, two newspapers, ones, three, photos, slide. Patronage, small town. Attendance, poor. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

A PERFECT CRIME. Clean comedy drama. Good program picture. Five reels. Advertising, lobby display and newspaper. Patronage, general. Attendance, poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE SCOFFER. A picture of absorbing interest. Pleased here. Worth booking. Advertising, posters and press. Patronage, small town. Attendance, poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

STRANGER THAN FICTION. A good program picture that pleases the masses as well as the classes. Advertising, regular. Patronage, neighborhood. Attendance, fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

TWIN BEDS. You can't beat this one for a comedy. It's a scream from start to finish, not a big drawing card, but pleased all those who saw it. You can boost it as strong as you like. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

WOMAN IN HIS HOUSE. A very good picture, lots of truth. Pleased 100%. Advertising, six sheet, three sheet, slide, photo. Patronage, mixed. Attendance, good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Fox

EVER SINCE EVE. Good Shirley Mason comedy drama. Why don't they give her something heavy? Advertising, ones, threes, slide. Patronage, mixed. Attendance, good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

FOOTFALLS. This picture will not appeal to small town patronage. It may to some, but I don't know who it would be. Advertising, too much. Patronage, neighborhood. Attendance, fair, but I wish it had been very poor. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

FOOTFALLS. Not what it is cracked up to be. Director seemed to be lost so he fumbled about trying to develop his plot and lost the punch. We play this subject again tonight and on advice of several we shall eliminate second reel entirely. Advertising, ones, threes, sixes, 11x14, etc. Patronage, small town. Attendance, fair. H. S. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

LITTLE MISS SMILES. A very good comedy drama that pleased 90%. Mason does her bit at our theatre. Advertising, ones, photos, slide. Patronage, small town. Attendance, fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

PLAY SQUARE. Not very good. Got a poor print which was not all there. I guess it didn't finish right. Worst house in six months. Hardly anybody pleased. Attendance, about 50%. A. E. Rogers, Temple Theatre, Dexter, New York.

ROUGH DIAMOND. Mix still going good. Favorable comments. Step on it. Cannot disappoint. Advertising, ones, threes and lobby. Patronage, mixed Attendance, good. E. L. Wharton, Orpheum Theatre, Glasgow, Montana.

ROUGH SHOD. A splendid Western with plenty of pep. Jones draws good. Advertising, ones, threes, sixes, slide. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SHACKLES OF GOLD. Truly a good picture in my opinion. Farnum is hard to equal. This one is extremely interesting. Play it by all means. Advertising, sixes, threes, slide, heralds. Patronage, neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

TROOPER O'NEIL. Very good, but not the type of picture for Jones. Will please. Advertising, regular. Patronage, neighborhood. Attendance, fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Goldwyn

ALWAYS THE WOMAN. A long ways from being a pleasing picture. Patrons did not like it. No story, too much padding. Advertising, newspapers, posters, slide, photos. Patronage, highest class. Attendance, fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

BUNTY PULLS THE STRINGS. One hour and forty-five minutes of agony Action too slow for small town patrons. One half of the audience had departed for home by the end of fourth reel. Might do in the cities, but small town men lay off it. Film in good shape, fine cast. All wasted on such a story. Advertising, ones, threes and window cards. Patronage, small town. Attendance, poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

CABINET OF DR. CALIGARI. Why did Goldwyn ever allow his name to be placed on this specimen of junk? Absolutely rotten. Showed this stuff in face of strong opposition; a few came out. As the reels unwound the audience departed. Business killer at the time we are trying to popularize movies. Advertising, ones and threes. Patronage, small town. Attendance, poor. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

DUST FLOWER. A very clever story. Miss Chadwick is very popular here. Advertising, lobby, newspaper, billboards. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

MAN FROM LOST RIVER. Good picture, but last reel was drawn out. Should have been made in five reels instead of six. Advertising, photos, one sheet, slide, two newspapers. Patronage, mostly farmers. Attendance, fair. Chas. Martin, Family Theatre, Mt. Morris, New York.

WHEN ROMANCE RIDES. Very pleasing. Miss Adams is not known here. Advertising, lobby, newspaper, billboard, handbills. Patronage, mixed. Attendance, fair. O. W. Harris, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

THE BOOTLEGGERS. It has a million dollar title, and it sounds big, but it is no good. Patrons expected to see real bootlegging and some real action. Poor acting and just to be frank not a single good comment on it. Advertising, advance slides, ones and threes and photos. Patronage, mixed. Attendance, good. Enterprise Theatre, Glenalum, West Virginia.

Hodkinson

FREE AIR. Very pleasing picture, had only one kick, seemed to go good. Advertising, regular. Patronage, small town. Attendance, good. Leslie Hables, Reel Joy Theatre, King City, California.

FREE AIR. A good comedy that draw. Advertising; newspaper and front. Patronage; mixed. Solomon, Bijou Theatre, Clarksburg, West Virginia.

LIGHT IN THE CLEARING. This picture might of been all right had it had continuity but it was so haphazardly thrown together that one had hard work keeping the thread of the story in mind. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbough, Community Theatre, Lewistown, Ohio.

MAN OF THE FOREST. A good western that drew fair houses. Advertising; lobby and newspapers. Patronage; mixed. Attendance; fair. Solomon, Bijou Theatre, Clarksburg, West Virginia.

MYSTERIOUS RIDER. Nothing mysterious about this but the name. In fact, we can not recall that the chap who bore this title even did much riding. Why do they make them? It looks like quantity production instead of art. No plot, no action, but a fist fight, nothing worth remembering. Just a picture like the magic lantern man used to show. The name of Zane Grey was the excuse for this one. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

NO TRESPASSING. This should be rated as a special to your patrons. It is supposed to be a program picture, but it outdoes itself and every one that will see it comes out and tells the manager as they did to me, that you certainly have a fine picture. Miss Castle is well cast and her gowns and settings have been well selected.

Between Ourselves

A get-together place where we can talk things over

Dave Seymour, Pontiac Theatre, Saranac Lake, is satisfied with our reports "as is" because he has traveled a lot and knows most of the towns you report from.

W. B. Aspley, who takes a most helpful attitude in writing his hints, thinks, however, he and some others would get lots of use out of references to the population of each reporting town, and sort of people the house draws from.

It has also been suggested that report blanks be fixed up to allow a report for the whole week's shows on one sheet.

This is your tip exchange, and the more it can help you the better everybody will like it; now you give your ideas on betterment. It's all for the cause of better tips and better pictures.

VAN

Advertising usual, wished I had spent $100.00. Patronage; better class. Attendance; poor, big rain. M. F. Schnibben, Opera House, Florence, South Carolina.

WAY OF A WOMAN. A little old, but good, and the star puts it over. Hodkinson tries to help the exhibitor by not robbing him for the picture. Advertising; newspaper, one sheet, photos, slides, etc. Patronage; country town. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, Calif.

Metro

THE FOUR HORSEMEN. Excellent picture, but not as wonderful as I expected it to be. If you can get it at the right price, take it. Advertising; twenty-four sheet, threes, ones, photos, window cards, slides and programs. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FACE BETWEEN. A rather thin story for five reels of footage. Well enough acted and directed, and for a program picture it could not be severely criticized. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOLE IN THE WALL. A mystery story that is pretty well done and seemed to give good satisfaction. Alice Lake is both pretty and clever, and the balance of the cast is good. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

PEACOCK ALLEY. Mae Murray does wonders in this picture. It's really one of the best bets of the season. Advertising, posters, papers and bally-hoo. Patronage, small town. Attendance, good. J. Carbonell, Monroc Theatre, Key West, Florida.

SEEIN'S BELIEVING. A good program picture. Pleased, all but the ending. All my patrons feel as if they could make a better ending for it. Advertising; usual. Attendance; very good. Patronage; all classes. M. F. Schnibben, Opera House, Florence, South Carolina.

THEY LIKE 'EM ROUGH. Viola Dana. Excellent drama in which a husband used cave man tactics to make his flapper wife do as a good wife should do. Miss Dana played her part splendidly and the large audiences were all pleased. Wm. Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

ACROSS THE CONTINENT. One of Wallace Reid's best. Theodore Roberts is great as Wallie's papa. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

AFTER THE SHOW. This picture will please 90 per cent. of your patrons. Advertising; lobby and daily paper. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

THE BACHELOR DADDY. One of Meighan's best. A good clean feature for the kiddies to see. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CHICKENS. A very weak picture without a story. The very poorest that I have had from Paramount. Advertising; ones, threes, sixes, slide, newspaper. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

DICTATOR. One of the best Reid features. Excellent box office attraction. Attendance; very good. Stanley Chambers, Miller Theatre, Wichita, Kansas.

FOOL'S PARADISE. One of the best of DeMille's pictures done in the best style. A wonderful audience appeal and if you can buy it right, is one to get. Price too high here and conditions do not stand price advance. Attendance, fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FOOL'S PARADISE. A wonderful picture that delighted our people. Class 100 per cent. Again we doff our cap to Cecil B. DeMille as the greatest showman of them all. Advertising, extensive campaign. Patronage, high class. Attendance, good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FORBIDDEN FRUIT. I have nothing but praise for this picture. One of the best I have ever run. The settings are wonderful and the stars do great work. There was not a single kick and many saw it twice. It is a real pleasure to run a picture of this kind. Anyone who has overlooked this one has sure passed up a good bet. Advertising, sixes, threes, ones, slide, newspaper, heralds. Patronage, small town. Attendance, good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

FOREVER. It's hard to diagnose this one. For instance, every "highbrow" in the town came, people who scarcely ever attend, drawn thither by Wallace Reid and Elsie Ferguson, that type of patron thought the picture great, most artistic, etc. The regular "movie fan" didn't like it at all. Personal opinion. It is very well produced and everything in the way of acting and direction is in evidence, you have to stretch your imagination to quite an extent to think of the "dream meetings of Gogo and Mimsey," but in towns with a very discriminating patronage, I advise to play it; it will go over and you will do well. I did. In farming and manufacturing communities I can't see how it is possible for this picture to please. They get important rental for this,

and that must be taken into consideration. Advertising, heralds, mailing lists, house programs, etc. Patronage, health seekers and tourists. Attendance, very good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOREVER. I did not like it personally, but pulled the biggest house in two months with carnival in opposition. Advertising, lobby, slide, heralds, one sheets. Patronage, mixed. Attendance, good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

FOREVER. A picture which will not make you any money in a small town, but a master production of its kind. Not sorry we played it, but finished under the boards at the end of the run. Advertising, two column eight inch, two papers. Patronage, rural town. Attendance, poor. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

FOR DEFENSE. Ethel Clayton weeps again; however, this picture is better than most of her vehicles. Advertising, newspapers, slide, photo, posters. Patronage, all classes. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

FRONTIER OF THE STARS. A very good picture that will please the majority. Advertising, ones, threes and slide. Patronage, small town. Attendance, good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

A GAME CHICKEN. Not what I expected and business was way off after first night. It's a weak sister, in fact all of the later Realarts have been weaklings. "Bobbed Hair" was the poorest picture ever made. Advertising, regular. Patronage, mixed. Attendance, fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

A GAME CHICKEN. A badly presented picture. No more like Cuba than England is. Advertising, posters and papers. Patronage, small town. Attendance, fair J. Carbonell, Monroe Theatre, Key West, Florida.

A GAME CHICKEN. This will please most any audience. It has an excellent story; splendid cast and a title that lends itself to all sorts of exploitation. Advertising, usual, also game-cock in cage in lobby. Patronage, mixed. Attendance, hurt by heavy rains. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

GET RICH QUICK WALLINGFORD. A splendid picture in every respect. A credit to the industry. Pleased 100 per cent. Advertising, programs, ones and threes. Patronage, tourists and health seekers. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GHOST IN THE GARRET. Very good. Pleased 100 per cent. If you want a comedy that will keep your house roaring, book it. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

GHOST IN THE GARRET. An old picture, but one that pleased on Friday night nearly 100 per cent. Dorothy Gish seemed well cast. Advertising, regular. Patronage, small town. Attendance, fair. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

GILDED LILY. A very good picture. Everyone liked this one. Advertising, slide, three sheet, photos. Patronage, mixed. Attendance, fair. D. D. Purcell, Muse U Theatre, Cortez, Colorado.

THE GOOD PROVIDER. A good true story in which there is a good moral. Good feature, only just a little long. Advertising, regular. Patronage, mixed. Attendance, fair. Fred S. Widenor, Opera House Theatre, Belvidere, New Jersey.

THE GOOD PROVIDER. Very good picture to fair crowds. Advertising, newspaper, lobby, billboards. Patronage, general. Attendance, fair. Palace Theatre, Wichita, Kansas.

Send reports on handbills, dollar bills, doctor's bills or any paper handy. Never mind what they come on—but be sure to keep 'em coming.

GREAT IMPERSONATION. Pleased 100 per cent. Acting, scenery and story were all excellent. Do not be afraid to boost it. Advertising, regular. Patronage, small town. Attendance, fair. A. La Valla, Community Theatre, Bethel, Connecticut.

GREAT IMPERSONATION. Unusually good feature that brought praise from more patrons than anything run in a long time. Patronage, small town. Attendance, fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE GREAT MOMENT. This picture gave Gloria Swanson a hit with us. Patrons raved about it. Advertising, ones, threes, photos. Patronage, general. Attendance, extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

GREEN TEMPTATION. Kosloff's support of Betty Compson in this production makes it a good picture. It's different and builds up suspense at it goes. Photography is a little too dark in some scenes. Advertising, two column eight inch, two papers. Patronage, rural. Attendance, fair. Columbia Theatre, Columbia City, Indiana.

GREEN TEMPTATION. Betty Compson scored again and everybody pleased. This type of feature will help exhibitors. Advertising, extra billboard and newspaper display. Patronage, general. Attendance, good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE HEART SPECIALIST. A dandy little picture that gave universal satisfaction. Better than average program stuff. Advertising, usual. Patronage, high class. Attendance, fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HEART SPECIALIST. A very fair program picture, and you can advertise that in this Mary Miles Minter does excellent work. It needs a good comedy to make a really entertaining bill, so I put in a "Buster Keaton" and everyone was pleased. Advertising, ones, threes, programs, mailing list. Patronage, health seekers and tourists. Attendance, good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HEARTS TO LET. Very mediocre entertainment. The poorest one of Johnstone's I have shown to date. Patronage, small town. Attendance, poor. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HER OWN MONEY. Ethel Clayton does her part, but the story was not of the best, being weak and uninteresting. Advertising, regular lobby. Patronage, general. Attendance, light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Selznick

CHANNING OF NORTHWEST. Received many compliments. Patrons seemed well pleased. We need more good Northwesterns. Advertising; ones, threes, photos, screen, slide and press. Patronage; neighborhood. Attendance; overflow. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

REPORTED MISSING. A corking good picture at a good price. Liked better than those you pay five times as much for. Advertising; threes and ones, newspaper and dodgers. Patronage; all classes. Attendance; capacity. C. W. Jennings, Francis Theatre, Victoria, Virginia.

REPORTED MISSING. Very good. Negro part can't be beat. Pleased 90 per cent. Advertising; ones, threes, sixes, cards, heralds, slides. Patronage; best. Attendance; good. M. K. Harris, Liberty Theatre, Franklin, Kentucky.

United Artists

DREAM STREET. Wonderful attraction. Went over with a bang (for July Fourth show). My patrons well pleased. Advertising; newspapers, ones, threes, sixes. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

LITTLE LORD FAUNTLEROY. A sugary picture; sweet story, nice acting. Mary Pickford with her curls pleases the women and the girls. Other classes walk out on it. Not a picture for the ordinary movie house catering to all classes. Story and action and settings high class—too much so. Mary is her wonderful, curly-headed self Patronage; general. Attendance; poor, Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Universal

AFRAID TO FIGHT. One of the best pictures I have ever played. Be sure to book it. Advertising; ones and threes, 11x14, slide. Patronage; general. Attendance; good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

DANGEROUS LITTLE DEMON. I heard Marie Prevost was fast becoming a popular star. This picture certainly must not be up to her standard, if such is the case. Nothing to it for us. Nothing to hold interest of crowd. Advertising; three sheets. Patronage; rural. Attendance; fair. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

DELICIOUS LITTLE DEVIL. Why "lay off this"? It drew the biggest crowd of the season for us and pleased as well as "Fascination" or "Peacock Alley." We say "go to it." Advertising; program, slides and lobby. Nothing special. Patronage; mixed. Attendance; best of season. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

DELICIOUS LITTLE DEVIL. You'll disappoint a few with the way Murray and Valentino act, but you'll get the business. We had carnival opposition. Advertising; heavy. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

FALSE KISSES. A good picture, but title hasn't anything to do with the story. Miss Du Pont well liked here. Advertising; three sheets, photos and handbills. Patronage; small town. Attendance; fair. J. E. Gurbord, National Theatre, Grand 'Mere, Quebec, Canada.

THE FOX. Something different. Pleased 85 per cent. Scenes good, photography par. Some places too mechanical, not natural. Will please your western admirers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

MAN TO MAN. An excellent western, pleased as well as "The Fox." Whenever we advertise Harry Carey we get them in. His pictures invariably please. Advertising; three sheets, heralds. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

those years have taught me one thing, and taught it to me well, viz.: there is always something to learn, and that, as you aptly say at the end of several chapters in the book, "Knowledge is Power."

Gratifying

It is indeed gratifying to feel that through the work you have done for us yourself, and in making available to us the work others have done, that we may now glance at a book and know whether the machine or the lens we have is working at 100 per cent efficiency.

And who will dare question, much less dispute it when I say that but for your work we still would be groping in the dark, proceeding on the old "I guess" plan.

The way the blue book is put together makes it very easy to find exactly what one wants, and to find it quickly, which in itself makes a very great improvement. In the seventeen years I have projected motion pictures I have found it to be utterly impossible for any man to keep in his head all the knowledge necessary to efficient work. It just can't be done. It does not matter how "good" a man thinks he is, or how good he may really be, he still must often "look things up," if he is to work at his best. The man who thinks he can carry all necessary knowledge in his head is a fool. It is not done. It can't be done, and as the range of knowledge widens it is less and less possible that any man can cerry even a fair percentage of the knowledge necessary to efficient work in his head. The best of us must "look things up," and the better the man is the more "looking up" he does.

I intend to try to get the local to order the book for all its members. Deep down in my heart I wish you success, and again tender my most sincere congratulations on the splendid work you have done in the new Fourth Edition of the handbook.

An Old Timer

Brother Day is one of the honest-to-gosh old-timers. I have myself had correspondence with him intermittently for many years. He has always been a progressive. For years he was in Texas. His letter speaks for itself, and Day should be well qualified to judge of the value of the book.

I am especially gratified at his favorable comment on the method of indexing. It was a radical departure, and in doing it I sailed an uncharted sea. I have seen no other book indexed that way, but I can see that the plan is good. Taking the index and the question list together one certainly should be able to quickly locate anything the book contains. I myself found the old plan of indexing very unsatisfactory, so I proceeded to apply plain common sense and evolved the new scheme, which Brother Day and others have pronounced a winner.

With the index matter I did just as I did in building my summer home at the shore. I never did like the narrow, high windows everyone uses. They are inefficient for the purpose intended. I looked the matter over, increased the width to three and a half feet and then just turned the darned thing on its side, making a window six feet wide by three and a half high. I had special sash made, of course. Did it work? I'll tell the wide world it DID. It was just simply great, though neither grandpa or his pa or grandpa ever heard of such a "crazy thing." It was the application of plain common sense to windows, even as the new index plan is the application of plain common sense to indexes, and I don't care whether any other author ever used it or not, so—there you are!

If the Duluth local orders sufficient copies, remitting the cash, they (or any other local) can secure a substantial reduction in price. I think you will get the local to order, because the Duluth local is a progressive body. To date, so far as I know, Hamilton, Ontario, is the only union which has ordered for every one of its members. I am anxious to hear from the Hamilton local as to whether or no it has any regrets for its action.

You Might Find an
EXCUSE
But You'll Never Find a
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Connecticut Officials

Recently I prepared for publication certain rather severe criticisms of matters projectional in Connecticut. In order that the Connecticut officials might have no opportunity to say I acted unfairly I sent a carbon of the article to Robert Hurley, Superintendent State Police, of Connecticut, who has direct jurisdiction over matters pertaining to projectionists and projection rooms throughout the state.

My experience of public officials has been that, as a general proposition they are very much "up stage." They imagine themselves to be a law unto themselves and criticism rolls off their backs like rain water off the roof of a duck. About every idea they seem to have is political—what effect will this particular thing have in getting votes, or in holding my job for me. Whether it is really for the public good is not a secondary consideration. Not so! It is about a fifteenthly (15 thly) consideration.

Some Shock

I, therefore, opened the prompt reply which came fully expecting to find it to contain a message telling me, in polite language, to go straight to the burning sulphur mine. But I got a distinct shock, for the letter was couched in very human language. It sharply criticised the editor for not listening to both sides before going into print, and wound up by a cordial invitation to visit Hartford and confer with the Superintendent of State Police, to the end that justice be done.

Needless to say, I filled Nancy Hanks' bowels with gasoline and oil, pointed her in the general direction of Hartford, and set her going.

And now let me pay a richly deserved compliment, because it is deserved. I found Superintendent Hurley to be a REAL public servant. He called for Lieutenant Walter Stiles, who has direct charge of projection examinations in the state, and we went at it. I found both these gentlemen really anxious to do that which was best for the people and the motion picture industry in the state. This was evidenced all the way through two separate and rather long interviews, and it was to me a rather amazing thing. My compliments to those two gentlemen. I only wish to God we had more of their sort in official positions.

Now don't get me wrong in this matter. There are many public officials who would like to do the right thing, but the trouble lies in the fact that in all too many instances really serving the people well involves hard work, many fights with selfish interests that do not want the right thing done. Also very often it involves the real official in quarrels with superior officials of the "To hell with the public" type.

I am to have other interviews with Messrs. Hurley and Stiles, and believe that much and lasting good will eventually come of it, of which you will be advised later.

Darn the Luck!

At the office recently I found a card from Joseph L. Aarons, President Projectionists' Union 302, I. A. T. S. E. and M. P. M. O. Calgary.

Darn the luck, anyhow. I've not forgotten the royal welcome accorded poor me when I was in Calgary three—or was it four years ago.

Stopped the train at the city limits, had a bunch of cow kids yank me off at the end of a rope, nearly scared the living liver out of me and then put me through a course of sprouts which lasted two days! SOME doings, I'll tell an anxious world!

Hence I say "darn the luck" at missing brother Aarons. Aarons is International Representative to Trades and Labor Congress of Canada. Come again and let me know you're coming. I'll be there!

Birmingham, Ala.

Ralph A. Root, Business Agent, Local 236, Motion Picture Projectionists, I. A. T. S. E. and M. P. M. O., reports that the local has signed contracts with all Birmingham exhibitors, running from September 1, 1922 to September 1, 1923.

The contract committee consisted of the business agent, the president of the local, J. H. Sapp and Vice-President P. E. Walker. The local asked an increase, but after several conferences finally signed up at the old scale, working conditions remaining unchanged. The contract is, says Business Agent, a better one than the old contract.

Proud Daddy

In the wee sma' hours anent the two of September sixth, the family of Morris Rotker, New York City, was increased by one. The new arrival was young, good looking and of the votes for women tribe—a daughter.

The new Miss Rotker immediately climbed on the scales and its hand spun around to the eight-pound mark.

Rotker is Chairman of the Examining Board of Local 306, Motion Picture Projectionists, New York City; also he is President of the Bronx Electrical Contractors' Association.

A Caller?

In my mail I recently found a card apparently written at the Moving Picture World office, reading "Ellise A. Karns, Ft. Wayne, Indiana," with the notation: "Just to say hello and good wishes."

If you were there, brother Karns, I'm real sorry I missed you, but appreciate the kindly greeting.

Better Equipment

Conducted by E. T. KEYSER

Wichita Has 72,000 Population; The New Miller Has 2,000 Seats

THE Miller Theatre, of Wichita, Kansas, which opened its doors to the public on May 1, is a noteworthy house, seating two thousand patrons and costing its owners, the Miller Amusement Company, approximately three quarters of a million dollars.

The structure is fireproof throughout, the entire frame being of structural steel and reinforced concrete. In addition to its fireproof construction, the exit facilities are three times greater than required by law. The exits and fire escapes lead directly to the street or to fireproof courts and passages which safeguard the public to the outside. Each exit from the theatre balcony and mezzanine has been provided with a separate fire escape, so that there will be no congestion or confusion whatever in case it is necessary to use them.

The main floor consists of a closed ticket lobby, opening into a large main lobby and foyer, and this into a large auditorium.

A Beautiful Stairway

Both the main lobby and foyer walls are almost entirely in rose Travernelli marble, and bases and border trim of Italian marble in black and gold. The main lobby or vestibule besides being wainscotted almost to the ceiling in marble, is finished around the top in ornamental plastered effect worked out in relief. On each side are beautiful French plate cut glass mirrors with black and gold marble bases. The lobby chandeliers are of Venetian crystals. The ceilings in lobbies, foyer and dome are finished in aluminum leaf, reflecting rather than absorbing the light and in coloring and glaze not unlike the interior of a shell.

On either side of the lobby is an art marble stairway with wrought iron railing, leading to an upper circular promenade, the balcony, rest rooms and loges.

The effect in the main auditorium is that of beauty, comfort and spaciousness. The prevailing color tone is orange gold with all ornamentation highlighted with red, yellow and blue. The side walls are panelled and the panels hung with art paintings, in which blue and rose flowers prevail against a lattice work background. Color effects around the panels are in harmonizing tones. Wall panelings on the balcony floor are in amber gold, stencil design with highlights in primary colors in the mouldings.

Comfortable Seating

The comfort of patrons has been particularly considered in the house seating. All seats are twenty inches with dark blue leather cushioned back and spring seats.

Antique gold chairs furnish the eight boxes. There are seven chairs to each box, making a total of fifty-six.

These are of bent wood design with cane backs and seats. The antique gold finish harmonizes with the trim of the boxes and the hangings.

The boxes and theatre proper are carpeted with two thousand yards of Wilton carpet. The pattern is a conventional design in mulberry and tan.

A feature of the auditorium is its lighting system. All lights are concealed over the art panels around the heavy rope moulding of the proscenium arch and ceiling. The entire system is of three colors that blend into each other by a dimmer system in the switchboard room.

A Modern Lighting System

Orchestra and soloist may be illuminated with changing colors, ranging from cold moonlight to warmed or soft rose.

The electric lighting system is operated by a pre-selective switchboard and remote control board located back of the stage. By means of this mechanism, one man can throw on or off any light or group of lights in any part of the interior or exterior of the building. A large dimmer bank in connection with this installation gives the beautiful effects obtained by increasing or decreasing the intensity of the different colors either separately or in conjunction with one or more combinations.

Complete Ventilation

The ventilation system is thoroughly modern and is designed to give a complete change of tempered and washed air throughout the house every five minutes. Particular care has been taken in the design and location of the huge air ducts to prevent drafts. Thermostatic controls located at various points throughout the house insure absolute and uniform control of the temperature. In the summer months, by means of a refrigerating system, the air may be cooled and maintained at any desired degree.

It is the claim of the management that the coolest place in the summer time and the most evently warmed place in the winter time, in

FRONT OF MILLER THEATRE

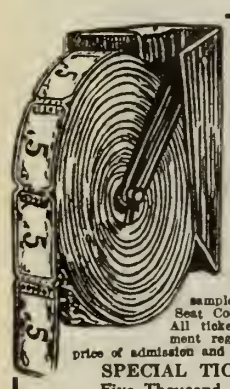
Wichita's new $750,000 house that accommodates two thousand patrons

FOUR INTERESTING INTERIOR VIEWS OF THE MILLER THEATRE, WICHITA, KANSAS

Above, at left, looking toward the stage, showing boxes and the ornamental ventilating grille. At right, the seating arrangement of orchestra and balcony, as viewed from the stage. Below, at left, the beautiful marble stairways leading to foyer promenade. At right, a section of the foyer promenade showing the curve in the gallery

TWO VIEWS OF THE MILLER'S MECHANICAL EQUIPMENT

At left—The battery of three Baird projectors; at right—The giant switchboards and control systems



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Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

Wichita, will be the Miller Theatre. This claim is based on the installation of two systems, either of which is capable of providing proper ventilation.

In the hottest weather of summer, the temperature can be lowered to almost any desired degree by the Mushroom cooled air system and Monsoon overhead system. If necessary, the air in the auditorium can be changed every two minutes by a combination of the two.

Ready for Summer or Winter

The Mushroom system provides for the washing of air that comes into the building and either cools or heats it, as desired. As the air enters the building, it first passes through a radiator room, used only in winter to temper the air. Then it is sent through a solid wall of water where all dirt is washed out. Then through the heating and cooling rooms, it goes to the trunk line ducts of the building. These ducts run the whole length of the theatre under the main and balcony floors. The air is then sent into the theatre through hundreds of registers placed under the seats.

It is necessary that a special room be provided in the basement for this plant. There, in addition to the usual boilers, are motors that run the fans and pumps of the system.

The Monsoon overhead ventilating system will be utilized in hot weather. Five big fans in the roof of the building remove the air. Three of the fans are nine feet in diameter and the other four are twelve feet in diameter. Another fan back stage removes the air from that portion of the building.

The office and store portion of the building is heated with a separate system, not connected with that of the theatre proper.

Fine Projection Room

Located in the rear of the topmost seats of the balcony, and suspended from the roof with its floor on a level with the ceiling of the theatre, are the projection quarters, consisting of three large, well ventilated rooms.

At the rear of the balcony, one ascends a short flight of stairs and passes through a corridor which leads into the rewinding room, which has a floor space measuring six by ten feet.

Next to the rewinding room is the projection room proper, with a floor space of ten and one-quarter by twenty-four feet and with a nine-foot ceiling. The line-up consists of three Baird projectors, finished in battleship grey with nickel trimmings, one special combination stereopticon and effect machine and two spot-flood lamps.

Each of the projectors is equipped with Peerless automatic arc controls. To the right of each projector, set flush with the front wall of the projection room, is a control panel, containing volt meter, ammeter and rheostat control switch.

There is also a push button switch on each panel board that is used to signal the stage electrician.

Set flush with the wall on the right side of the projection room is the switchboard which controls all the arc lamp circuits in the projection room.

There is also a volt and ammeter on this board which registers the combined load of all the machines. The current comes into this switchboard through two 210,000 circular mill cables from a 15 KW General Electric constant voltage, multiple type motor generator set.

This generator is normally driven by a 220 volt, 3 phase, A. C. motor of 25 horse power, but there is also a multiple cylinder gasoline motor direct connected to same, which can be started immediately should the city electric service be cut off accidentally, thereby enabling the projectionist to continue the pictures without any delay.

There is a large enclosed motor-driven rewind and film storage cabinet in the projection room. The rewind being equipped with an automatic cutoff switch which stops the motor when the film is entirely rewound.

The lighting system of the projection room consists of three indirect fixtures for general illumination of the room and an individual drop light at each machine.

Well Ventilated

There are three large ventilators in the projection room ceiling, to which are piped the lamphouses of each projector. These carry off all heat and gases from the arc lamps.

There are two large windows in the projection room and one in each of two other rooms comprising the projection suite. Also a door leading to a private fire escape which leads to the main balcony fire escape.

From the projection room, we step into the electrical room, with a floor space of six by ten feet, which contains the rheostats for each of the machines in the projection room. The current comes into the projection room at seventy volts and the rheostats are used to cut this voltage down to the arc voltage, which is thirty-five.

Absolute Fire Protection

Two screens are used at the Miller. One being located down at the front of the stage for use when the stage is being set for entertainers and the main screen at the rear of the stage. The distance from the front screen to the projector is one hundred and twenty feet and the size of the picture is thirteen by seventeen feet, while the distance to the main screen is one hundred thirty-five feet.

All observation and projection ports are protected by an automatic fire shutter system.

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Across the front wall of the room and up near the ceiling is a steel rod hung in ball bearings, this rod running the full width of the projection room. At one end of this rod is a short piece of rod fitted to it in the shape of an L. Directly over each opening is a bolt screwed into the rod to hold up the shutters, which are hooked to same by means of a chain, and these shutters slide in a steel grove. When the shutters are all open, the rod is held parallel with the ceiling by means of a cord brought down to each machine and held by a fusible link.

In the projection room is a telephone connecting all departments of the theatre; also a city Bell 'phone.

The complete projection installation was designed and plans for same drawn by Seth E. Barnes, chief projectionist for the Miller Enterprises, who has installed the complete equipment and will have complete charge of same.

Besides the projection room in the theatre, there is another and smaller one, this being used as a reviewing room, where all pictures are reviewed by the management.

In addition to a $40,000 organ, with its various effects, is a piano, which is separate from the organ, but which is played from the organ keyboard. Hence a scene in a picture, which calls for it, a "piano solo" can at once be had by pressing down the little tablet marked "piano" and immediately the organist is playing on the piano which stands in the orchestra pit beside the console.

How It Operates

The only portion of the organ that is visible to the audience is the console with its one hundred and forty odd stops or tabs.

One of the unique features of the theatre is the signal system which will be used for the orchestra.

On each individual player's stand is a signal box which contains three colored miniature electric light bulbs—red, white and blue. These are on one control switch, which is located on the conductor's desk. With this arrangement, the conductor is at once able to give every man in the orchestra a direct signal for the proper synchronization of music to the picture. This enables the player to play his part with that freedom and ease with which he might display were he playing a solo, instead of accompanying a photoplay.

Smoothness Assured

Also there will not be a continual stop of the orchestra while changing from one piece of music to another. The conductor will play upon the various instruments of the orchestra as easily as upon the keyboard of the organ. The perceptible change of tempo and rythm, which is usually so keenly felt where the average orchestra plays for the picture, is obviated by this electric signal system.

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July and August Installation Reports Show Robert Mortons in Great Demand

AMONG the recent installations made by the American Photo Player Company of the Robert-Morton organs are the following:

Hauber Theatre, Pine Bluff, Arkansas; Empire Theatre, Long Beach, California; Larchmont Theatre, Los Angeles; Superba Theatre, Los Angeles; Excelsior Theatre, San Francisco; New Castro Theatre, San Francisco; Isis Theatre, Boulder, Colorado; American Theatre, Denver; Crystal Theatre, Daytona, Florida; Liberty Theatre, New Orleans; Metropolitan Theatre, Baltimore; Regent Theatre, Baltimore; Leland Theatre, Albany, New York; New Orpheum Theatre, Yonkers, New York; Belvidere Theatre, Brooklyn; Surf Theatre, Keyport, New Jersey; Eugene Theatre, Eugene, Oregon; Heilig Amusement Company, Portland, Oregon; Capitol Theatre, Lebanon, Pennsylvania; Orpheum Theatre, Ogden, Utah; Isis Theatre, Richmond, Virginia; Mack Theatre, Port Angeles, Washington; Madison Theatre, Seattle; Queen Ann Theatre, Seattle; Hawaii Theatre, Honolulu, and New Princess Theatre, Honolulu.

July and August Installation

The above installations, made by the American Photo Player Company during the months of July and August, constitute not only a glowing testimonial to the popularity of the Robert-Morton organ, but evidence of the interest in better music on the part of picture theatre exhibitors.

California leads the list with five installations, Arkansas has one to its credit, Colorado two, Florida one, Louisiana one, Maryland two, New York three, New Jersey one, Oregon two, Pennsylvania one, Utah one, Virginia one, Washington three, while far away Hawaii, the home of the Ukelele, has two.

This makes a total of twenty-six installations reported. It is certainly a most gratifying showing from the viewpoints of both the exhibitors and the American Photo Player Company.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

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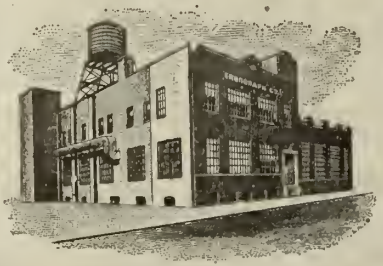

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AT LIBERTY—Motion picture projectionist. Non Union. Married. 18 years' experience as manager-operator. H. Brown, 610 N. Franklin, Polo, Ill.

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Four More New Film Concerns Incorporated

Four companies incorporated and entered the motion picture business in New York State during the week ending September 13, according to the records in the secretary of State's office.

These companies, with the amount of capitalization and directors for the first year, are: Du-Art Film Laboratories, Inc., $10,000, Arthur Gottlieb, Ralph Pecoreli, New York; Jack M. Jerome, Glenwood; Smart Films, Inc., $20,000, Jonas J. Smith, Fannie Smith, Rose Sherman, Brooklyn; Capitol Photoplays Corporation, $1,000, George V. Reilly, Robert K. Thistle, Harry C. Hand, New York City; American City Bureau Film Service, Inc., $1,000, Albert St. Peter, Jersey City; Arthur T. Dear, George H. Breed, New York City.

Improving Theatres

DUBUQUE, IA.—Strand Theatre has been remodeled, redecorated and re-opened.

SPRINGFIELD, MASS.—E. L. Frechette will expend about $20,000 for improvements to Playhouse Theatre.

NORFOLK, NEB.—Lyric Theatre has been remodeled and re-opened.

ALBANY, N. Y.—Christopher J. Buckley, who recently purchased Leland Theatre, is installing $20,000 organ to be used in connection with moving pictures. House is under management of Oscar J. Perrin.

OGDENSBURG, N. Y.—Extensive improvement has been made to Strand Theatre and house reopened.

PHILADELPHIA, Pa.—Logan Auditorium has plans by Hoffman Henon, Inc., Finance Building, for alterations to theatre at 4910 North Broad Street.

New Film Exchange

NEW YORK, N. Y.—Thompson Starrett Company, 49 Wall street, has contract to erect two-story film distributing station at 33 and 37 West 44th street for Attica Film Corporation, 484 Fifth avenue, to cost $250,000.

TransVerteR REDUCES POWER BILLS MAKES BETTER PICTURES

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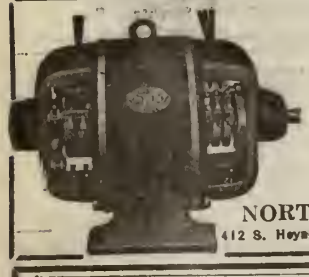

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Facts That Mean Money to Theatre Owners

Read What These Experts in Theatre Seating Say

Extracts from Article in Moving Picture World, Page 404, Sept. 30, 1922.

Theodore L. Hays, general manager of the Finkelstein & Rubin Theatrical Enterprises of Minneapolis, says:

"The psychology of successful purveyance to patrons of entertainment lies in providing an environment as near ideal as possible; an atmosphere which will tend towards the creation of a receptive attitude on the part of theatre goers.

"Many elements enter into or contribute to the so-called environment . . . especially comfortable seating . . .

"The motion picture audience (except where seats are reserved) is a continually changing audience with the result that the seat platform should be sufficient in depth to permit persons to pass the patrons who are seated without necessitating their rising to permit such passage. To permit of this condition seat platforms would necessarily require a depth of at least 34 inches.

"This latter width is quite desirable but involves a sacrifice of considerable floor space and is not generally adopted, except where ample floor space is available. . . .

"As to the style of chair. A wood frame, not too heavy in style and construction, square seat and panel back of leather is, in my judgment, most desirable. . . . Sometime some enterprising chair manufacturer will design a model rattan back and seat, one that will provide both comfort and ventilation."

E. V. Richards, vice president and general manager of the Saenger Amusement Company, Inc., of New Orleans, says:

"In my opinion, comfort is the most essential service of any theatre because without it no theatre, or any other business could prosper.

"Thirty-two (32") inches should be the minimum space between each row of seats, but a thirty-five (35") inch would give maximum comfort to patrons without any great sacrifice of floor space.

"The type of chair is a matter of choice, —climatic conditions largely governing. In cooler climates heavy upholstered chairs seem to be the preference. A recent innovation throughout the South and Southwest, where the warmer weather predominates, a cane bottom chair has been found adaptable.

H. L. Horater, vice president of the Pantheon Theatre Company, of Toledo, Ohio, says:

"I am of the opinion that seats should be comfortable and believe that an effort to crowd, unless one has an exceptional attraction, has a tendency to keep people away."

HERE IT IS!

A comfortable cane back theatre chair, one of the beautiful Mov-Ezy models—a stock finish.

The Mov-Ezy is the only chair that gives comfortable leg space without wasteful spacing, and **without loss of seating capacity.** It is not attached to any other chair in any way and has two individual arm rests.

It is a real chair that means real "Ease at the Movies."

The Mov-Ezy is made in all popular designs and finished and upholstered in accordance with your specifications.

Send for beautiful, new catalogue that tells the wonderful Mov-Ezy story.

Looks Like the Mov-Ezy Was Made to Order from Their Specifications for the Ideal Theatre Chair, Doesn't It?

MOV-EZY

provides ample space for passage between rows without the necessity for occupants getting up. By means of a patented feature the Mov-Ezy swings noiselessly to one side at the will of its occupant, thus providing sufficient space even in cases where chairs are actually only 30 inches from back to back.

No longer are pictures constantly interrupted by people being obliged to rise as others pass. No longer is it necessary for long legged people to sit all cramped up through the show. The Mov-Ezy, the chair that means "Ease at the Movies," the only real improvement in theatre seating in fifty years, solves for every theatre owner his seating problems.

Josiah Partridge & Sons Company, Inc.

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With this Skinner Bros. Direct Fired Heater in your basement you will always be sure of proper heating and ventilation whenever you want it. In summer it can be used as a ventilator alone—in winter it can be used as a ventilator and heater combined.

In operation, the Skinner Heater is odorless and practically noiseless. When used as a ventilator, fresh air is drawn from the outside, passed through the unit, and then gently diffused through the auditorium. This fresh air displaces the foul, impure air and drives it out through the regular ventilator openings in your building.

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Every Skinner Heater is fully guaranteed, when installed as directed by our engineers after a survey of the premises.

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Skinner Bros.
Direct Fired HEATING SYSTEM

Universal Lighting Plants The Best Interruption Insurance

"Hello, Sam?—Yes, this is Harry at the Rialto. I want to cancel that feature for tomorrow night."

"What's the trouble, Harry, another storm?"

"No—worse than that. The city electric plant is short on coal and the house may be dark for a week."

"Serves you right, Harry, for not taking out interruption insurance."

"What? Interruption insurance. Never heard of it."

"That's just the trouble with you, Harry. You never take the time or trouble to investigate. Interruption insurance is a Universal Electric Plant for generating your own current."

"But, Sam, I thought those independent electric plants were only good for small town theatres."

"That may be true of some, but the Universal is made in sizes to meet all requirements. Then, too, if you want to use it as a permanent proposition it is cheaper than central station current and will pay for itself."

"But what will it cost to install a plant for the Rialto?"

"Just about what one dark house will keep out of the box office. I would advise you to wire the Universal factory today. They have a representative near you, who can give you all the details and can have a plant installed for you in a jiffy."

Universal

FOUR Cylinder Electric Plants
(Sizes for All Requirements)

Write today for bulletin, "A Story for the Exhibitor"

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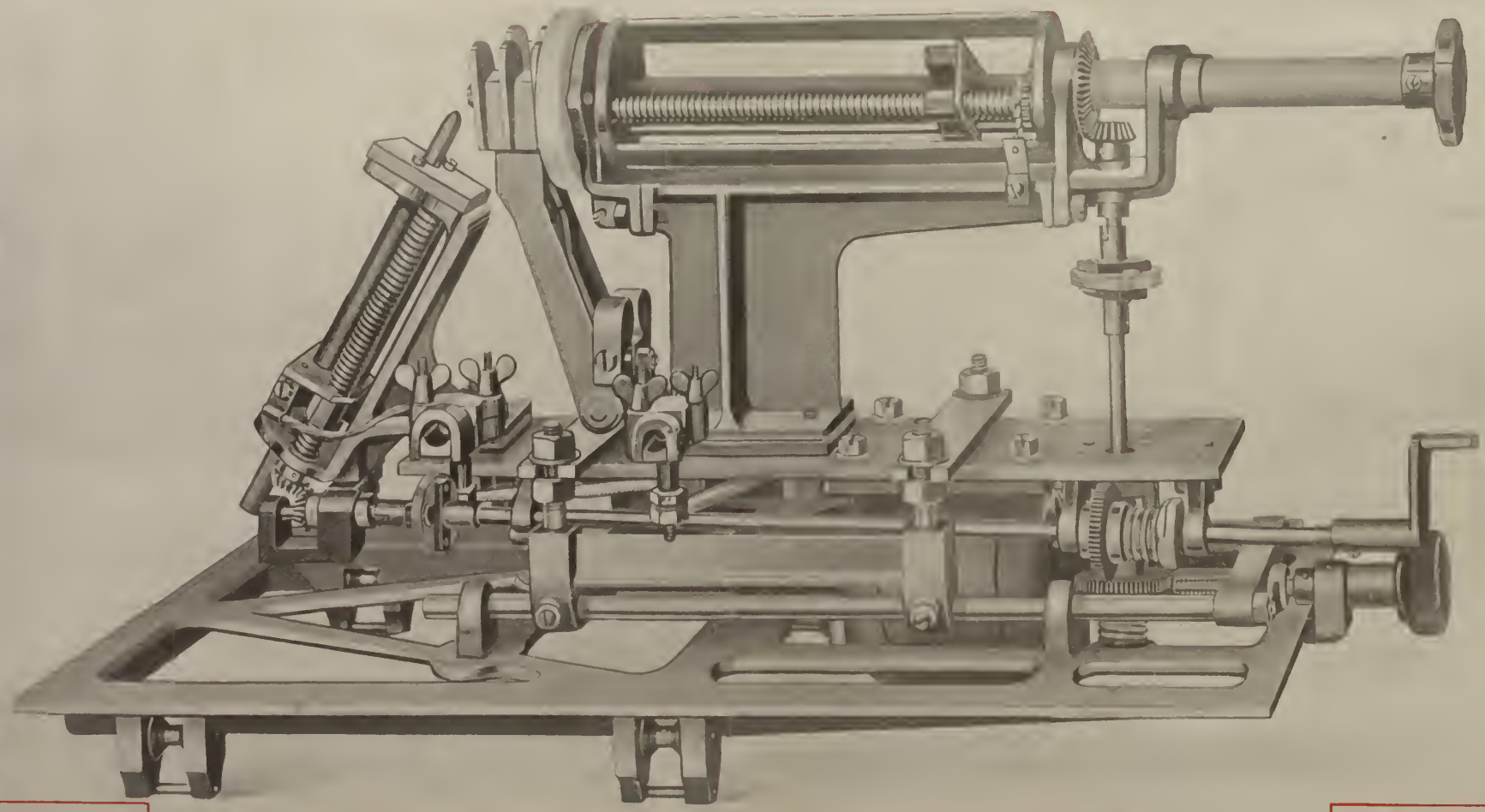
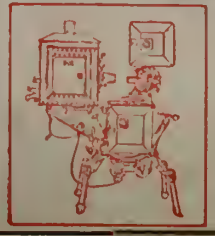
WHERE THEY GO THEY STAY





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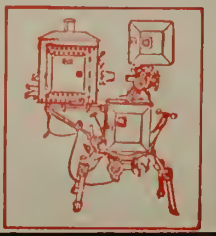

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Moving Picture WORLD

Vol. 58, No. 7 OCTOBER 14, 1922 PRICE 25 CENTS

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41 Great Paramount Pictures

A WORTHY successor to "Blood and Sand." A story chock-full of romance and excitement and mighty drama. Settings and costumes bewildering in their beauty. A fascinating and ideal star role for Valentino, the magnificent.

From the play "Amos Judd" by Alethea Luce and the novel by John Ames Mitchell. Scenario by June Mathis. Directed by Philip E. Rosen.

No. 24

Jesse L Lasky presents

Rodolph Valentino

in

"THE YOUNG RAJAH"

Cast includes

WANDA HAWLEY and CHARLES OGLE

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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"THE MAN SHE BROUGHT BACK"

WITH EARLE FOX, DORIS MILLER AND FRANK LOSEE

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IT has the dramatic punch that audiences are strong for. A young recruit in the Royal Mounted is sent out to get his man. He sneaks back alone. He is disgraced and dishonored before the girl he loves. Then her faith rekindles his manhood and he fights his way to her favor. When, single handed, he wades into a snarling pack of lawbreakers and licks them with his bare fists, you'll know by the noise your audience is happy.

If Your Patrons Like
Royal Mounted Stories,
PUT THIS ONE DOWN—

Motion Picture News,
September 23rd, 1922.

FOREIGN REPRESENTATIVE SIDNEY GARRETT

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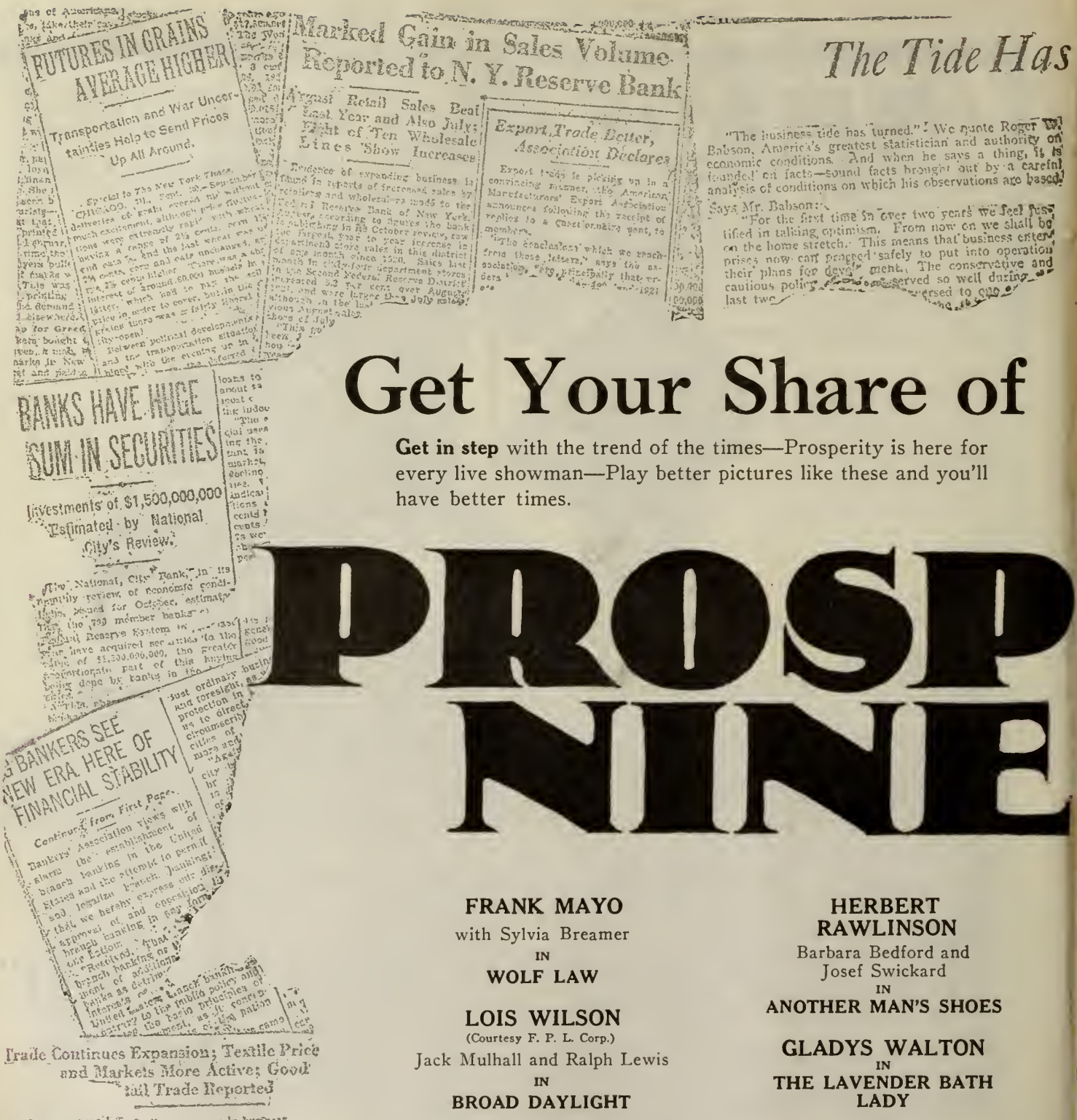
FUTURES IN GRAINS AVERAGE HIGHER
Transportation and War Uncertainties Help to Send Prices Up All Around.
Marked Gain in Sales Volume Reported to N. Y. Reserve Bank
August Retail Sales Beat Last Year and Also July; Eight of Ten Wholesale Lines Show Increases
Export Trade Better, Association Declares
The Tide Has
"The business tide has turned." We quote Roger W. Babson, America's greatest statistician and authority on economic conditions. And when he says a thing, it is founded on facts—sound facts brought out by a careful analysis of conditions on which his observations are based.
Says Mr. Babson:
"For the first time in over two years we feel justified in talking optimism. From now on we shall be on the home stretch. This means that business enterprises now can prosper safely to put into operation their plans for development. The conservative and cautious policy has served so well during the last two
BANKS HAVE HUGE SUM IN SECURITIES
Investments of $1,500,000,000 Estimated by National City's Review.
BANKERS SEE NEW ERA HERE OF FINANCIAL STABILITY
Trade Continues Expansion; Textile Price and Markets More Active; Good Fall Trade Reported
INCOME SHOWS GA
August Report Also Reve Increase in Gross Revenu Over Last Year.

Get Your Share of

Get in step with the trend of the times—Prosperity is here for every live showman—Play better pictures like these and you'll have better times.

PROSP NINE

FRANK MAYO
with Sylvia Breamer
IN
WOLF LAW

LOIS WILSON
(Courtesy F. P. L. Corp.)
Jack Mulhall and Ralph Lewis
IN
BROAD DAYLIGHT

HERBERT RAWLINSON
Barbara Bedford and
Josef Swickard
IN
ANOTHER MAN'S SHOES

GLADYS WALTON
IN
THE LAVENDER BATH LADY

"A New Dramatic Situation—
Never Has Been Done Before"

This was the critics' verdict on the midnight prison-cell marriage when "The Glorious Adventure" played the Mark Strand, Brooklyn.

And that is only one of many powerful, thrilling and gripping melodramatic scenes in this new and novel first all-color feature length picture.

You also have a nation's most beautiful and titled woman with gorgeous costumes for a feminine appeal, plus a powerful love story and an all-star cast.

It's New, It's Novel, It's Different
A Big, Gripping Melodrama

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
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—A Branch Office located in each United Artists Corporation Exchange—

R-C Pictures presents

Ethel Clayton

IN THE GREATEST SUCCESS OF HER CAREER

If I Were Queen

FROM THE STORY

THE THREE-CORNERED KINGDOM

BY DU VERNET

DIRECTED BY WESLEY RUGGLES

THIS is the day of romance that grips and thrills with hot love and deeds of valor.

That's just the kind of picture F. B. O. offers in Ethel Clayton's first great super-special for this hustling organization.

An incredibly fascinating story—a star of tremendous box-office popularity—scenes of stupendous magnitude and regal splendor—costumings of lavish beauty—situations of stunning drama and love interest — together with exploitation possibilities that make it ONE OF THE GREATEST BOX-OFFICE PRODUCTIONS OF THE HOUR.

IMAGINE Ethel Clayton as the central figure of a royal love affair—Imagine her in the arms of a stalwart Prince Charming—Imagine her in a dozen other smashing scenes that blaze with the fire of red-blooded romance amid the gorgeous trappings of Old World courts and castles.

Conceded, even by competitors, to be the GREATEST VEHICLE ON WHICH THIS BRILLIANT AND BEAUTIFUL STAR HAS EVER BESTOWED THE IMPRINT OF HER GENIUS. You can lick the toughest competition with this one, Mr. Showman. Book it RIGHT NOW thru your nearest F. B. O. Exchange.

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Exchanges Everywhere

"RAGS TO RICHES"

Mail :—

"Rags to Riches" is a human picture, one in which you can warm up with a personal feeling toward the characters. It is interesting, and it is delightfully played by the cast which Wesley Barry heads.

Globe :—

There is rarely a dull moment and this is due both to comic incidents introduced and capable acting.

Telegram :—

An interesting picture and Wesley Barry is its juvenile hero. The story is told in an entertaining and human manner.

Herald :—

Barry's best film to date.

American :—

Wesley Barry is amusing in "Rags to Riches" at Capitol.

Post :—

"Rags to Riches" brings smiles in an interesting film at Capitol.

Sun :—

Good Entertainment. The clever youth is surrounded by a thoroughly competent cast.

Times :—

"Rags to Riches" has a good measure of amusing moments, which are due to Wesley Barry.

Zit's :—

"Rags to Riches" is rich in comedy. The film is always interesting and amusing, and the blending of comedy and adventure makes "Rags to Riches" a good picture.

Variety :—

"Rags to Riches" gives promise of being another "School Days." It's a great film for the youngsters and an amusing one for their elders. A wholesome picture of this kind deserves support.

NOTICE

To Authors, Playwrights, Agents and Others Negotiating for the Screen Rights of Stories, Books and Plays

No person is or has been authorized to consummate deals for stories, books or plays, for the firm of Warner Brothers, other than Jacob Wilk, 1476 Broadway, New York, or ONE of the Warner Brothers.

WARNER BROTHERS
1600 Broadway, New York City

NE CASTLE
in
"SLIM SHOULDERS"

from the story by
CHARLES K. HARRIS

directed by
ALAN CROSLAND

A Great Tribute to a Great Star and a Great Picture

More than one hundred of the best theatres played "Slim Shoulders" within thirty days after release date.

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WIZARD—Baltimore, Md.
CAPITOL—Detroit, Mich.
DELMONTE—St. Louis, Mo.
BARBEE'S LOOP—Chicago, Ill.
ALAMO—Louisville, Ky.
LYRIC—Cincinnati, O.
CAPITOL—Jackson, Mich.
TOWER—St. Paul, Minn.
PLAZA—Sioux City, Ia.
LYRIC—Lincoln, Neb.
GRAND—Pittsburgh, Pa.
SAVOY—Syracuse, N. Y.
SAENGER'S—Monroe, La.
FAIRFAX—Miami, Fla.
NEMO—Johnston, Pa.
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RIALTO—Newport News, Va.
LYRIC—Shenandoah, Va.
STRAND—Hoboken, N. J.
BROADWAY—Long Branch, N. J.
RIALTO—Newark, N. J.
LYRIC—Paterson, N. J.
SAVOY—Asbury Park, N. J.
MERRIMAC SQUARE—Lowell, Mass.
HENNEPIN—Minneapolis, Minn.
JEFFERSON—Fort Wayne, Ind.
METROPOLITAN—Watertown, S. Dak.
CIRCLE—Ottumwa, Iowa
STRAND—Iowa City, Iowa
CALIFORNIA—San Francisco, Calif.
RIVOLI—Columbia, S. C.
LIBERTY—Albany, Ga.
PALACE—Little Rock, Ark.
STRAND—Salina, Kans.
STRAND—Springfield, Ill.
PRINCESS—Quincy, Ill.
RIALTO—New London, Conn.
COLONIAL—Boston, Mass.
UNIVERSAL—Auburn, N. Y.
REGENT—Elmira, N. Y.
ARCADE—Princeton, N. J.
STRAND—Plainfield, N. J.
TEMPLE—Union Hill, N. J.
MAIN—Uniontown, Pa.
AMERICAN—Roanoke, Va.
STRAND—Madison, Wis.
PALACE—Milwaukee, Wis.
ZELDA—Duluth, Minn.
CAPITOL—St. Cloud, Minn.
BIJOU—Wausau, Wis.
U. B. O.—
PROCTOR'S—Yonkers, N. Y.
ALBEMARLE—Brooklyn, N. Y.
RIVIERA—Brooklyn, N. Y.
MOORE'S RIALTO—Washington, D. C.
EASTMAN—Rochester, N. Y.
PERRY—Erie, Pa.
HAMILTON—Lancaster, Pa.
BELLEVUE—Niagara Falls, N. Y.
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PALACE—Buffalo, N. Y.
DE LUXE—Utica, N. Y.
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AMERICAN—Troy, N. Y.
STRAND—Hartford, Mass.
ALBANY—Schenectady, N. Y.
DAWES—Bridgeport, Conn.
SAENGER'S—Shreveport, La.
CAPITOL—Altoona, Pa.
STRAND—Birmingham, Ala.
RIALTO—San Antonio, Tex.
REPUBLIC—Jacksonville, Fla.
STRAND—Charlestown, W. Va.
MAJESTIC—Grand Rapids, Mich.
FORT ARMSTRONG—Rock Island, Ill.
RIALTO—West Palm Beach, Fla.
FAMILY—Braddock, Pa.
LIBERTY—Sharon, Pa.
STATE STREET—Trenton, N. J.
STRAND—Stamford, Conn.
STATE—New Brunswick, N. J.
STATE—Jersey City, N. J.
CAPITOL—Passaic, N. J.
BIJOU—Atlantic City, N. J.
REGENT—Bay City, Mich.
ORPHEUM—Champagne, Ill.
STRAND—Green City, Wis.
REX—Oshkosh, Wis.
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GARRICK—Fargo, N. Dak.
PRINCESS—Superior, Wis.
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FOR FALL RELEASE

and Literary Digest's "Fun From the Press"

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FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

ANNOUNCEMENT

TO THE MOTION PICTURE

Consider now with us in thoughtful amazement the crowning achievement of the cinema art—even the reproduction in motion pictures of

"THE DRAMATIC LIFE OF

ABRAHAM LINCOLN"

After more than a year of intensive research, directed by Dr. Gilbert Ellis Bailey, Ph.D., of the University of Southern California, in co-operation with Ray R. and Albert L. Rockett, and Miss Frances Marion, the **ROCKETT-LINCOLN FILM COMPANY** announces that preliminary work for the production of the dramatic life of Abraham Lincoln in motion pictures has been completed and that actual shooting will begin upon final O. K. of the working script, a product of the matchless genius of **MISS FRANCES MARION.**

This research, covering a period of two hundred and fifty years, from the origin of the Lincoln family in England to the present time, embraces hundreds of interviews with relatives, friends, neighbors, associates and acquaintances of our Martyr Chief Magistrate; also authors, educators, government officials, army and navy officers and the custodians of all the great collections of Lincolniana in America, thus exhausting every imaginable remaining source of contact with Abraham Lincoln and his times—**THE LAST WORD FOREVER IN LINCOLN LORE AND EXPRESSION. SUPREME IN ENTERTAINMENT AND EDUCATIONAL VALUE.**

The broad scope of this picture will compel the most sumptuous production and the largest cast in the history of the cinema, while the quality of the cast will be limited only by the genius of the American screen.

EXTRAORDINARY

EXHIBITORS OF THE WORLD

Without prejudice to any section, race, class or party, and in twelve reels of the most compelling drama since Calvary, this greatest of world stories.

"THE DRAMATIC LIFE OF

ABRAHAM LINCOLN"

will be told with the **WAR BETWEEN THE STATES** as a background and with the strictest historical authenticity.

The producers believe the time has come to make history live again in action and to tell in animated scenes the great stories of the progress of humanity in order that the lessons may be better understood by all the people and that a sick world may be made to feel the healing inspiration of America's undying ideals.

Of this NEW ERA in pictures this Lincoln film is the herald and archetype and you are invited to share with us in the fruits of it, for no conceivable subject can more quickly or more largely be transmuted into box office returns.

LOOK FOR ADDITIONAL ANNOUNCEMENTS IN THESE COLUMNS

ROCKETT-LINCOLN FILM COMPANY, Executive offices, Security Building, Hollywood, California.

R. R. Rockett, President,

A. L. Rockett, Vice-President.

HE WROTE TO THE EXCHANGE

L.M.Miller
THEATRICAL ENTERPRISES
EXECUTIVE OFFICES
PALACE THEATRE BLDG
Wichita, Kans.

STANLEY N. CHAMBERS
MANAGING DIRECTOR

August 26, 1922.

Mr. H. E. Schiller,
Midwest Educational Film Exchanges,
1712 Wyandotte Street,
Kansas City, Missouri.

Dear Mr. Schiller:

Have you been watching the recent propoganda that "The Motion Picture World" has been putting out in regard to the neglect Exhibitors have been showing in advertising and featuring the short reel subjects. I think this article hits the nail square on the head and I feel that we all, including myself, have shown a great deal of negligenoe toward this portion of our programs.

Starting the new season, it is my intention to lay a great deal of stress upon all the comedies and additional short reel subjects that I use, not only making them a minor added attraction on our program but in advertising and actually featuring them and try to get all the box office value out of them that they contain. In addition to newspaper advertising on comedies I intend to use bill boards from time to time, that is whenever it is feasible.

There is a great deal of publicity obtainable on one of your new comedies for the coming season namely "THAT SON OF A SHEIK" Just imagine the interest that this comedy will raise after all the Shiek pictures we have had in the past, if it is properly exploited.

You will perhaps remember that the above is along the lines of the conversation we had sometime ago relative to making the short reel subjects a more important unit to our program.

Yours very sincerely,

L. M. Chambers

MILLER AMUSEMENT CO. INC.
SOUTHWESTERN AMUSEMENT CO. INC.
PRINCESS THEATRE CO. INC.
NEWTON THEATRE CO. INC.

THE L. M. MILLER THEATRICAL ENT.

And what he says tells the whole story of READER CONFIDENCE, EDITORIAL PROGRESS, CIRCULATION AND READER INTEREST.

Moving Picture World

First Since 1907

It's Different with Plenty of Fun - And Fast

CHARLES RAY IN "ALIAS JULIUS CAESAR"

His rival stole his clothes, but he vowed he'd take his girl to the party if he had to wear old J. C.'s bathrobe. (Story by Richard Andres.)

That's what the Motion Picture News says, but read the rest:

"It's different—with plenty of good-natured fun. The story is a fast and rattling one, and is thoroughly entertaining. There is a lot of farce-comedy fun in nearly every sequence. Complication upon complication is piled up, all of which is properly disposed of. Ray shows full expression of his old time ability. It's a good picture. A typical Ray comedy with universal appeal."

DON'T MISS ANY OF HIS LATEST FUN FEATURES

"R. S. V. P."
By Rob Wagner

"GAS—OIL—WATER"
By Richard Andres

"SMUDGE"
By Rob Wagner

"THE BARNSTORMER"
By Richard Andres

"THE DEUCE OF SPADES"
From a story by Chas. E. Van Loan

Presented by ARTHUR S. KANE; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc. Chief Camera, George Rizard.

FIRST NATIONAL PICTURES

Distributed by First National Exhibitors Circuit, Inc.

Crowds Line Up at Big Opening!

Thomas H. Ince

Photograph taken at showing of "Skin Deep" at Loew's Park Theatre, Cleveland, Ohio, shows band heading Legionnaires' parade and throngs lined up at the Box Office.

HOW THEY PUT IT OVER IN A BIG WAY

"Skin Deep" packed Loew's big Park Theatre all week and they had them standing in a long line in front of the Box Office to get in. The newspapers were filled with news stories telling about the event.

It shows how you can put a picture across by getting behind it. They held a legion night and there was a parade with a band that made the town sit up and take notice. And you bet it pulled in the crowds.

R. H. Jamieson, chairman of the Cuyahoga County Council, in a letter to First National, said in part:

"I had the pleasure of witnessing the magnificent production, 'Skin Deep.' I can not express in too glowing terms my appreciation of this wonderful picture. Mr. Ince seems to have caught the spirit of the men who served, and to have portrayed it in a very forceful and beautiful manner. Allow me to offer my sincere congratulations for the splendid presentation of the problems which meet the ex-service men in their daily contact with the American public."

THE NEWSPAPERS SAID:

"It carries a message of universal appeal."—*Cleveland News-Leader.*

"It delivers a quick and climactic punch at the outset, then elevates its drama to melodrama power. There is also tenderness and appeal."—*Cleveland Plain Dealer.*

"Highly spectacular—good melodrama."—*Cleveland Press.*

Thomas H. Ince *presents*

"SKIN DEEP"

By Marc Edmund Jones—Directed by Lambert Hillyer

Distributed by Associated First National Pictures, Inc.

Great Gathering Expected at Michigan M.P.T.O. Convention

WITH both branches of the industry represented, the exhibitors by their National President, Sydney S. Cohen, and the producers by Will Hays or his representative, the coming convention of the Motion Picture Theatre Owners of Michigan, which will convene in Flint, October 10 and 11, promises to be the greatest gathering of its knd ever held in Michigan.

At that time it is expected that 300 exhibitors of the state will gather at the Durant Hotel to lay plans for the improvement of exhibitor conditions, and the general improvement of the industry. The two days designated for the convention will be crowded full.

Practical assurance has been received that Will H. Hays will be present and speak at the session on Tuesday afternoon and at the banquet which will be held Tuesday evening. Sydney S. Cohen, national president of the Motion Picture Theatre Owners of America, whose active leadership has done much in placing the national organization where it is today, will be present and with him will come M. J. O'Toole of Pennsylvania, head of the public service department of the national organization; A. J. Moeller, general manager of the national organization; Lieutenant-Governor Thomas Read; Police Commissioner James W. Inches of Detroit, head of the Police Department and under whose supervision the censoring of films in Michigan is done; Alfred J. Murphy of Detroit, legal counsel of the Motion Picture Theatre Owners of Michigan, all have signified their acceptance of the invitations extended to them and will speak.

The first event on the program after the business session of the morning of the 10th will be a tour of one of the big auto factories. Following this trip, the business session of Tuesday afternoon will take place.

Tuesday evening a banquet will be held for all exhibitors, wives, exchangemen and wives, and plans are being made for 400 places. Special music will be provided through the co-operation of the Flint Chamber of Commerce, which has also arranged that Mayor McKeighan will welcome the exhibitors to Flint.

Wednesday will be given over to business sessions and addresses and during the day election of officers. A special program has been arranged for the ladies.

One of the features of the convention this year, and a departure from the ordinary will be the exhibit being held in co-operation with the following film exchanges: First National, Paramount, Metro, Hodkinson, Robertson-Cole or Film Booking Offices, Minter United, Joe Horwitz, Universal, Standard, Select, Rex Film and Vitagraph. Here exhibitors will see the latest advance matter on coming productions.

The program of matters to be considered by the organization will be collective buying, reduction in the price of accessories, the carnival and medicine show situation, higher type of advertising, music tax, uniform contract, arbitration plan, and legislative matters and other matters of importance.

During the year the outstanding features of the accomplishments of the organization were the assistance given which resulted in the elimination of the five per cent. film rental tax, the establishment of an insurance department, whereby exhibitors can save approximately twenty-five per cent. and possibly more on insurance, and the establishment of a set of trade rules and board of arbitration between exhibitors and distributors.

Laemmle Tells Why Universal Will Not Make Films in Europe

American type pictures cannot be made in Europe, and the American motion picture industry is not in any danger of having American pictures supplanted in this country by European-made films, is the word brought back from across the Atlantic by Carl Laemmle, president of the Universal Film Manufacturing Company, who arrived in New York last Saturday aboard the Aquitania.

Mr. Laemmle was in Europe for four months, studying the possibilities of making pictures in Europe with American stars. He found that the difficulty of obtaining American "atmosphere" for such pictures makes them almost prohibitive. "Europe is not the place to make pictures for America," is his opinion.

A letter of congratulation upon his safe arrival was sent to Mr. Laemmle by Mayor Hylan of New York City. The letter was rushed down the bay by aeroplane and dropped on the deck of the vessel.

Mr. Laemmle was accompanied by Mrs. Maurice Fleckley, a relative, by his children, Rosabelle and Julius, and his secretary, Harry Zehner. Eddie Laemmle, Universal's leading serial director, and a nephew of the Universal chief, returned the day before, aboard the Reliance. He had gone to Europe to produce a Universal screen adaptation of a popular novel, but suffered a nervous breakdown.

Regarding film production in Europe, Mr. Carl Laemmle said:

"There is nothing like trying a thing to find out if it will go. I am convinced, however, that Europe is not the place to make pictures for America. In the first place, conditions there are totally different from conditions in this country, and the difference in exchange is more than counteracted by the distance from your base of supplies, as it were, and the difficulty of getting American atmosphere.

"Furthermore, I didn't see a single actor or actress in Europe who can possibly be made to look like an American actor or actress. You can spot them in a minute on the screen. In the first place, their gestures and expressions are entirely different, and in the second place, there are no clothes in Europe that look at all like American clothes. I suppose I might have found some American clothes in Paris, but I was there only a day or so. There are no ingenues in Europe at all, as far as I can see.

"I was particularly pleased with the experiment I have just made of releasing films in Europe at the same time they are released in this country. Heretofore American productions were two years late in showing in England. The film situation in England, so far as I could see, is vastly improved."

Can't Break Contract

"Indenture" of Mary Astor to Harry Durant is Binding

That Harry Durant, director of the scenario department of the Famous Players-Lasky Corporation, has a legal and binding "indenture" or so-called "master and servant" contract with 17-year-old Mary Astor, motion picture actress, is the conclusion of Justice Philip J. McCook of the New York Supreme Court, in denying her application for an injunction that would restrain Durant from interfering with her making a contract with the Distinctive Productions, Inc., or any other motion picture concern.

Mary Astor's name off the screen is Lucille Langhanke, and she resides with her parents at 44 West 10th street. The action was brought by her father Otto, as her guardian, who alleged that Durant, an old friend of the family, indentured Lucille as an apprentice, for the purpose of making a motion picture star out of her. After she passed the $100 per week salary ratio, the indenture provided Durant was to receive 25 per cent. on all salary over that sum. It was alleged by Lucille's parent that Durant actually did very little to promote the terms of the indenture, and that the girl's success in a histrionic way was due to her father's efforts and influence, and for this reason the court was also asked to cancel the indenture. Durant denied the allegations of Lucille's parent, holding that he had lived up to the contract, which still has three years to run.

The young star has appeared as leading woman in the Tri-Arts films, "Beggar Maid," "The Young Painter" and "Hope," and with Glenn Hunter in "Second Fiddle." It was alleged by the father that his daughter has an offer of $1,000 per week for services in a screen production.

Glucksmann in N. Y.

Max Glucksmann, Paramount distributor in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, arrived in New York Monday, September 25, on the American Legion. Mr. Glucksmann told of encouraging conditions in the Argentine film industry and predicted a prosperous year in the film trade.

Guests of Eastman

Will H. Hays and Courtland Smith left New York Thursday for Rochester, N. Y., to be the guests there of George Eastman. During their day's stay in Rochester Messrs. Hays and Smith will inspect the big Eastman plant.

Engineers to Meet

The Fall convention of the Society of Motion Picture Engineers will be held at the Powers Hotel, Rochester, New York, October 9 to 12. A trip of inspection will be made to the new Eastman Theatre, and through the Eastman Kodak Company and the Bausch & Lomb Optical Company.

Please Answer

C. E. Cook, business manager for the Motion Picture Theatre Owners, of Kansas, has prepared a list of questions which have been sent out to all members of the association, with a request to please answer each question and return the questionnaire to the headquarters of the organization. The questions relate to facts concerning the exhibitor's show.

Changes in Staff

Announcement was made this week of the appointment of Alan D. Marr to be assistant general sales manager of Associated Exhibitors. Almost immediately came the announcement also that A. W. Smith, Jr., had been named to succeed Mr. Marr as assistant general manager of Arthur S. Kane Pictures Corporation.

The appointment of an assistant to W. B. Frank, general sales manager of Associated Exhibitors, was made necessary by the rapidly expanding business.

Fire in San Francisco

Ten persons were injured, on film exchange was destroyed, and several were badly damaged Wednesday night, Oct. 4, in the worst film fire San Francisco has ever had.

Condemn Censorship

Labor Calls It "Vicious, Tyrannical and Oppressive"

Motion picture theatre owners throughout New York State have received a four-page circular during the past week from Peter J. Brady, president of the New York State Allied Printing Trades Council, asking that all theatre owners work to bring about the repeal of certain so-called "vicious, tyrannical and oppressive legislation," and which includes motion picture censorship.

The circular, in part, goes on to state that:

"Organized labor in this state condemns the motion picture censorship law. It is an act conceived in tyranny and extends not only to the film, but to every form of printed or other advertisement or announcement connected with the film, whether in the columns of the newspaper or elsewhere. It smashes to atoms the constitutional guarantee of free press and free publication.

"The New York State Federation of Labor opposed this vicious violation of the constitution while it was being advanced in the Legislature and before Governor Miller for action. It has sought its repeal in the Legislature of 1922. It will seek its repeal again in the coming Legislature of 1923, and will not rest until it is either annulled by the highest courts or by the Legislature. The sole subject of such a law is to control the means of publication and communication among the people, and if permitted to remain will be the open door to other oppressions.

"Organized labor invites your co-operation and assistance in calling this state of affairs to the attention of the various candidates for election in your district. We ask you to join with us in urging every candidate for the Legislature to pledge himself to bring about the repeal of the state censorship law, as there are now sufficient laws and power vested in the legal authorities of the state to take good care of and punish any persons who may violate them."

An Active Campaign

The new board of directors of Pictures-in-Motion, Inc., Boston, has mapped out an active campaign for the organization. Its productions are being handled by M. H. Hoffman, of True Art Films Company, and are scheduled for early release. The productions which have already been made and which have met with success are "Dora" and "Gossip."

Hays on Committee

Walter Hays, vice-president of the Mitchell H. Mark Realty Corporation, owners of the New York and Brooklyn Strand Theatres, is serving as a member of the First National rotating committee. This committee is composed of First National franchise holders, who visit the New York offices and take an active part for two weeks in the executive work of the organization.

American Film Company Denies It Wrongfully Re-issued Films

ADMITTING it re-made and re-issued certain films under new titles, American Film Company, Inc., in an answer filed with the Federal Trade Commission, denies that the films were re-issued within the meaning of the term as given in the complaint recently issued by the commission, or with an inconsequential amount of new or additional matter. The company states that during the years 1919 and 1920 it revised, changed and made over certain films originally issued, by making changes by cuts from the original photographs, changing the continuity, and in sequences, changes in main titles, new additional sub-titles and new illustrations for sub-titles, and by changes in tinting and toning, that all the pictures were re-made and re-photographed and the new pictures were issued under new names.

It is admitted that the pictures as released were without any statement to the public that they were re-issues, nor was it indicated or stated that they were re-issued in either the photoplays themselves or in the advertising matter furnished by the company in exploiting such exhibitions. However, it is stated, in the case of each of the films so issued, the public were advised upon the films and in the advertising matter furnished that the photoplays were adapted from photoplays previously issued. It is denied that any of the photoplays or advertising matter contained equivocal statements in this regard printed in such type as did not or could not be readily observed or which did not fairly convey the fact with reference to the issue of the films.

The company admits that in some of the photoplays depicted by said films the leading roles had been enacted by an actor or an actress in the employ of the respondent who had become well-known to and popular with the general public, and that the popularity of said photoplays largely attended upon the fact that such stars enacted the leading roles that in some instances the stars of the leading roles were no longer connected with the respondent at the time the changed and revised films were issued and that in some instances the stars were at that time in the employment of competitors.

It is denied, however, that the issuing, leasing and advertising of the changed and revised films had the capacity or tendency to or did mislead or deceive exhibitors, or cause them to believe that they were leasing and exhibiting new films never before released, or that their patrons were caused to attend the exhibition of such films in the belief that they were to see new photoplays.

It is also denied that by these premises the reputations of such exhibitors were injured, or the goodwill and patronage of the theatre-going public to them was lost, or that the premises had the further capacity or tendency unduly to hinder competitors of the respondent. The commission is asked to dismiss the complaint.

Interest in Long Runs

Suburban Exhibitors in Australia Find They Help Receipts

The advent of the big Fox specials, such as "Over the Hill," "Connecticut Yankee" and the "Queen of Sheba" is causing a change in the methods of the exhibitors in Australia and New Zealand, according to reports received at the Fox offices in New York City.

Until the advent of these big productions the picture houses had been showing about 16,000 feet of film at each performance, using two features, and the exhibitor was contracting for his films at so much per week, instead of buying each feature, as is done in this country. The rental price of the big picture was so much in advance of the weekly film rental that the city exhibitors were compelled to turn to long runs. With the success of "Over the Hill," the first of the big Fox pictures shown, the suburban theatre exhibitors immediately began to clamor against these long city runs, claiming that the short runs should continue, so that they would be able to cash in better with the pictures.

But before the matter came to a head, the suburban exhibitors found that the long city run caused the suburban patrons to get quite excited over the new pictures and that the suburban theatre profited to a greater extent, just as they do here when a picture like "Over the Hill" plays an entire year on Broadway, Fox says.

Asks Big Damages

Justice Francis Martin, of the N. Y. Supreme Court, has signed an order requiring individuals and corporations prominent in the motion picture world to show cause, why they should not be restrained from doing acts which —according to Joseph R. Singer, treasurer of the Peekskill (N. Y.) Theatre, Inc.—tend to make that corporation's investment of $150,000 a loss. Singer avers that he was set up and prevented from earning a living in his own way because his theatre in which his brother, Louis, is also a stockholder, was so situated as to complete with a Loew show house. He asked in addition to a restraining order, $250,000 damages; also an accounting for profits received at the rival playhouse through the exhibition of pictures which should have been exhibited in his own, he says.

The defendants are Advances Amusement Company, Inc., Dave Bernstein, Nicholas M. Schenck, Joseph M. Schenck, Fred Mitchell, Loew, Inc., and Associated First National Pictures, Inc.

Returns to Direct

After a six years' vacation from this field of activity, Mrs. Julia Crawford Ivers, pioneer of women film directors, has returned to her earliest work in pictures. Mrs. Ivers leaves shortly for Honolulu with Betty Compson and a company of Paramount players to direct "The White Flower," a story of her own which she wrote during a recent visit to the Hawaiian Islands.

Decision Reserved

Justice Isidor Wasservogel, in the equity term of the N. Y. Supreme Court, has reserved decision on an application of Bernard K. Bimberg, motion picture producer, to make permanent a temporary injunction, restraining John Cort, John Cort, Inc., William and Louis Minsky, from ejecting or in any way interfering with his operation of the Park Theatre, Fifty-ninth street and Columbus circle, where he has been giving Sunday evening performances.

Bimberg says he paid his rent promptly, but in April last was notified by Cort he had disposed of the place to the Minsky Brothers, and could not guarantee they would renew the lease to Bimberg for Sunday nights.

Comes Up Again

"The Binderup case," which has attracted much attention during the last three years, will again be brought into the limelight when it comes before the United States Supreme Court, Washington, D. C., Oct. 2.

The case is the outgrowth of a suit by Charles G. Binderup, former Mindon, Neb., exhibitor, against Pathe exchanges and the Omaha Film Board of Trade for $750,000 alleged damages.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Allens Thought Behind New Chain of Canadian Houses

Announcement is made of the organization of an entirely new chain of moving picture theatres in Canada by an enterprise that is titled Sterling Theatres, Ltd. It is intimated that the new chain is being organized by Allens, including H. J. Allen and Max Allen. One of the early acquisitions of the company has been the Walkerville Theatre in Walkerville, Ontario, which is operated under the direction of Max Allen. Two theatres have been secured in Toronto, La Plaza Theatre, 735 Queen street east, and the National Theatre, 373 Yonge street.

Sterling Tbeatres, Ltd., has also secured or will acquire theatres in various Ontario centers outside of Toronto, it is declared. These houses are located at Windsor, Paris and elsewhere.

Whether the development of the Sterling Theatres chain is a sequel to the failure of Allen Theatres, Ltd., Toronto, or is an organization which is being undertaken by several of the Allens formerly identified with the Allen chain, is a matter that is arousing discussion in Canadian theatre circles.

Several theatres in Toronto, Ontario, have been acquired by Bud Lennon, for many years with the Canadian Universal Film Company, and lately with the Stephen Aattractions, Ltd., Toronto. One of the houses secured is the Imperial Theatre, 366 Queen street east, while another is reported to be the Aster Theatre, 233 Ossington avenue. The former manager of the Imperial Theatre is William Sturgess, who has been appointed a salesman with the Famous Players Film Service, Ltd., Toronto, which is the Allen exchange. The control of the theatres mentioned has nothing to do with Stephenson Attractions, Ltd., it is said.

The Manitoba Exhibitors' Association has secured action on the part of the City of Winnipeg and neighboring municipalities in the matter of restricting traveling carnival shows which had become something more than a nuisance in the Province.. After agitation extending over several months, the exhibitors prevailed upon the city to prohibit the carnivals from conducting prolonged engagements in future.

The exhibitors of Montreal, Quebec, have lined up with a co-operative movement for the staging of a "Go to the Theatre" campaign in the Canadian metropolis, after Moving Picture World's idea announced several weeks ago. Arrangements have been made to conduct the campaign as a "special week" and the date selected is the week of October 9. Special film bookings have been planned, co-operative stunts in the downtown section of the city, unusual lobby displays, newspaper appeals and other features are to be offered to arouse enthusiasm.

After twenty-five years as manager of the Grand Opera House, Toronto, one of the downtown theatres, James W. Cowan has resigned to take over duties with the Royal Alexandra Theatre, a Toronto dramatic house.

Harry Pomeroy, former manager of the Strand Theatre, Ottawa now has charge of two theatres in diffcrent cities of Ontario for the Famous Players Canadian Corporation, one being the handsome Regent Theatre, Oshawa, and the other the Royal Theatre, Port Hope. Incidentally. Pomeroy's family was recently increased by the arrival of a third child.

Walter Thomas, formcrly a theatre manager, of Buffalo, N. Y., is the manager of Shea's Hippodrome, Toronto, which has started out this season with an exclusive picture policy. The Hippodrome recently installed an organ which is acknowledged to be the largest instrument in all Canada.

A. C. Smith, former proprietor of the Crescent and Isis Theatres at Calgary, Alberta, has been engaged as a salesman on the staff of the Toronto office of Regal Films, by H. M. Master, Toronto branch manager.

Henry Morton, owner of the Monarch Theatre, Winnipeg, has leased the Gaiety Theatre, Winnipeg, from the Capitol Loan Company for a pcriod of five years. The Gaiety has been bought from John Morgan by this company for $119,000 and the theatre has been undergoing extensive alterations, the latter costing around $30,000, it is announced. The house is now ready for re-opening.

Manager E. A. Lake, of Loew's Theatre, London, Ontario, cooperated with the Canadian Bicycle Dealers' Association in the staging of a special theatre night as a feature for the convention of the association which was attended by dealers from thirty Canadian cities. A special bicycle vaudeville act, a bicycle picture and amateur home-trainer bicycle races were presented for the event.

W. S. Jones, manager at Winnipeg, Manitoba, for First National, has resigned and is leaving the city to take up residence in California, where he has invested in oil property. Jones, who had been a resident of Winnipeg for twenty-seven years, had bcen vice president of the Manitoba Exhibitors' Association, representing the exchanges in that organization. He was the proprictor of the Colonial and Bijou Theatres a numbcr of years ago and had also becn the local rcpresentative of Fox Film for several years. He has been succeeded as local manager for First National by W. H. Mitchell of Calgary.

The Daddy of Them All

ACCORDING to Hoyle, Diogenes had a tough time when he and his lantern went around looking for an honest man. We're going to have a tough job finding the oldest exhibitor, in years of service, but he will be found. He must be an exhibitor who has never dabbled in producing or distributing, but has only presented motion pictures—a simon-pure, dyed-in-the-wool exhibitor..

Where is he? In Frisco? Or Kansas City? Or Cleveland? Or in the Massachusetts home of the humble bean? That's a puzzler right now. The only way to solve it is to send in your nominations. And then, too, it would be interesting to know the senior exhibitor in each territory.

Remember! We want the names and biographies only of those who have never engaged in any other branch of the motion picture business but exhibiting. If you were an exhibitor twelve years and an exchange man one month, you're out of luck. On the other hand, the fact that you may have had to close your theatre temporarily doesn't make you ineligible.

A further example: Thomas D. Moule, manager of the Capitol and Madison theatres, and supervisor of screen presentations at the Adams Theatre, all of Detroit, is an old-timer in point of service. Henry J. Brock, a brother-in-law of Mitchell H. Mark, now dead, got him interested in a circuit of theatres. Tben Mr. Brock became president of Kinemacolor and Tom Moule went with him as an executive. Tom later went back to exbibiting witb John H. Kunsky, and he's been witb the Detroit magnate ever since. But Tom can't be hailed as Daddy because of his Kinemacolor connections.

When we find this oldest exhibitor, the daddy of them all, we're going to ask him to review the progress of the industry for us—tell about the old days and the new days. It will be interesting reading, don't you think?

Write us immediately, giving full details—tbe theatres you've had, the years you had 'em and your age. If you're of the feminine sex, why, never mind about the age.

Here's to learn the senior exhibitor, in years of service, in the United States, and in each territory. Come one, come all.

S. S.

Michigan Prison Chaplain Thanks the Theatre Owners

H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, has received a letter of thanks from the Rev. William F. Hopp, chaplain of the Michigan State Prison at Jackson, for the entertainment which was put on there on Labor Day for the inmates. Among those who aided in getting up the program were Wally Baker and Harry Bruce, of the Michigan Exhibitors' Vaudeville Association; Maurice and Sam Caplan, of the Metropolitan Picture Company; Thomas Penfold, of the Remick Music Publishing Company; the Standard Film Service, First National, Fox and Metro, Arnold Johnson's orchestra and Harold Jarvis, popular Detroit tenor.

The committee in charge of arrangements for the Motion Picture Theatre Owners', of Michigan, annual convention at Flint, on October 10 and 11, has announced that Dr. James Inches, police commissioner, of Detroit, has been secured to deliver an address at the convention. Mr. Inches is a very excellent speaker and a man who realizes the future of the industry, and exhibitors who have heard him before are glad to know that he will be present at Flint to address them.

The regular meeting of the Joint Board of Arbitration was held September 22 in the office of the Motion Picture Theatre Owners of Michigan and was very well attended, every member of the board who will handle claims for the next three months, being present. The board representing the exchanges is comprised of Harry Scott, Ralph Peckham, Jess Fishman and W. E. Wilkinson, as secretary.

The board representing the exhibitors is made up of Claude E. Cady, chairman; James C. Ritter, Phil Gleichman and H. T. Hall. This meeting marks the resumption of regular meetings for the fall and winter months. It has not been necessary for the arbitration board to meet so often during the summer, as many theatres are closed and what claims did come up were settled before coming to the board, but now they are settling into the regular routine and meetings will be held regularly. The next one is slated for September 29.

E. N. Mandlebaum, of the Stillman Theatre, Cleveland, accompanied by Mrs. Mandlebaum, is spending a few weeks at the Battle Creek Sanitarium.

Phil Gleichman, of the Broadway-Strand, Detroit, has booked "Broadway Rose" for an early October showing.

John Ennor, of the Broadway-Strand Theatre, Union City, celebrated the first anniversary of his house by having the Bronson Uniformed Band of thirty pieces give an outdoor concert in front of the theatre. Ennor is one of the livest exhibitors in the state and as a result his house has been doing an excellent business.

Houdini is scheduled to make a personal appearance at the Madison, a Kunsky house, in Detroit, the week of October 8, in connection with his picture, "The Man Beyond."

The Sheridan Theatre, located at the corner of Sheridan and Kercheval avenues, Detroit, has been purchased from William Sheik and Fred Leverenz by F. W. Taylor, of Calumet. Mr. Sheik and Mr. Leverenz are retiring from the show business to devote their entire time to other interests.

Burrel Tripp, who already owns the Center and Princess Theatres in South Haven, recently purchased the "O. K." which now gives him everything in the town.

Hope Hampton, who made a personal appearance at the Capitol Theatre, Detroit, the week of September 18, proved a big drawing card. She visited Navin Field, met the famous "Ty" Cobb and saw the Tigers lose to New York. Some great publicity stunts were pulled off during her visit here, among which was a free matinee for redheaded girls, on September 20. This was attended by about 300 girls, from whom Miss Hampton selected fifty to attend a dinner at the Hotel Wolverine, on September 22.

The Temple Theatre, Grand Rapids, is undergoing a general cleaning and redecorating process. New carpets and new electric light shades have been added, which greatly increase the appearance of the house. The theatre has not been closed a day since its opening under the management of George Spaeth, three years ago. The redecorating work is being done at night, immediately following the close of the last show, and in the forenoons, so as not to lose a day during the process.

Eugene Brewer, of the Strand Theatre, Owosso, has returned from an extended business trip to California.

A diminutive racing car, painted white, and seating only the driver, has been scorching the Detroit pavements for several days, in connection with "Burn 'Em Up Barnes," which is showing at several neighborhood houses in the city.

Jacob Schrieber, of the Blackstone Theatre, is on another hunting trip in the Northwest. The last time out he bagged three of the largest bears ever captured and has the skins on exhibition in his den at the Blackstone.

Write Mr. O'Toole

M. J. O'Toole, of the Department of Public Service, M. P. T. O. A., has asked the Regional News service department to announce that all exhibitors considering public meetings in their localities, and at a loss for public service programs, should write him at the national exhibitor headquarters, 132-136 West Forty-third street, New York City.

A First National Release

THIS "LOTUS EATER" DISPLAY HAD EVERYTHING

How they put over John Barrymore at the Rialto Theatre, San Antonio. The dancer seems to have been drawn from "The Idol Dancer," an earlier First National release, but she fits in

Cleveland's Doan Theatre Makes Way for New House

The old Doan Theatre, Cleveland, has been torn down and construction of a big office and store building, with a new theatre, has begun. The steel work for the theatre is partly up and it is possible that the house will be opened by February 1. The theatre is being built by a syndicate of investors, headed by Joseph Laronge, a well-known local real estate man, and vice president of Loew's Ohio Theatres, Inc. No information as to who will operate the theatre, when completed, has been given out.

"Grandma's Boy" opened in Cleveland at the Allen Theatre, on October 1, and played to a tremendous business. The Cleveland exchange is now using five prints, and is unable to cope with the demand.

Tom Carroll, well-known Cleveland theatre manager, is now located in the State Theatre, where he is acting as assistant manager and publicity man. The State recently hopped over from pictures to Shubert vaudeville. Tom says it's nothing new to him, because he used to be a vaudeville actor, but regrets he has so little time to view the new pictures, which was his hobby.

Francis P. Mangan, New York stage director and prologue producer, has been brought to Cleveland by the Loew interests, and is engaged in similar work in that city. Mangan is staging novelties in the Stillman, Allen and Park Theatres. One very effective prologue that drew attention from the newspaper critics was that used for Mae Murray in "Broadway Rose." He combined a Prizma color film with a dissolving arrangement, introducing a girl dancer. This gave the effect of a girl dancing in the distance.

In the Allen Theatre, as a novelty the week of October 1, Mangan used the "Song of India" in a combination singing and dancing effect. Mangan also staged the style show which was presented at the State Theatre the middle of September. He formerly was with Victor Herbert, and also put on prologues for Famous Players' theatres in St. Louis, Detroit and New York.

Exhibitors' Joyous Cries Resounding in Louisville

Chilly weather both afternoon and night over the week-end of Sept. 23, resulted in standing room only in most of the downtown theatres of Louisville, although the local houses fail in the matter of putting out "S. R. O." signs. They figure that most people who pay to get in, will stay even if they do have to wait, whereas if they are told in advance that it is a case of standing, they may pass up the show. However, admission is refunded to those who do not care to wait for seats. In spite of the fact that Louisville has more show houses than ever before, business is good at all of the downtown theatres, which as a rule find their big months in the pleasant fall and spring months.

Reduction by the street car companies of fares to 6 cents on tickets, 7 cents cash, and children ride for nothing up to 5 years of age, should be an aid. There has never been a very definite line in Louisville between children and adults. Boys in knee pants are considered as children, but short skirts couldn't be considered as a badge of youthfulness among the other sex, or grandmothers would be using children's tickets.

There has never been a very clear line drawn as to what constitutes infants. Most theatres don't want infants in arms, but admit them free. Children up to 3 or 4 years of age are generally admitted free, but houses are becoming a little stricter in that matter, as too many of the children admitted free occupy seats. Baby buggy parking has gone entirely out of style, as the fire marshals won't stand for it, and again the flivver has had a hand in that matter.

The new Kentucky Theatre, at Lexington, controlled by Col. Fred Levy and M. Switow, Louisville; and Wm. M. James, plans to open within the next week or ten days. Harry F. Eger, who has been with the Ada Meade Theatre, as manager, will take charge. Big road shows, fine pictures, etc., will be shown, the First National and United attractions along with others being featured.

R. R. Russell, a former advertising man, who has been with the Palace Theatre, of Memphis, Tenn., has come to Lexington, Ky., as manager of the Ada Meade, to succeed Henry M. Eger, who became manager of the Kentucky.

C. F. Krause, formerly with the Arcade Theatre, Paducah, and Empress Theatre, Owensboro, has been appointed manager of the Kentucky Theatre, Louisville. M. Switow, one of the owners of the house, has been looking after it, with no regular manager, but is now so busy with a number of interests and opening of the new Kentucky at Lexington, that a full time manager became necessary for the Kentucky at Louisville. The latter has been a very successful house, and will celebrate its first anniversary October 8, when it will have "The Four Horsemen" at popular prices of 20 cents. The Kentucky has been a second run and lesser feature house.

The Alamo Theatre, which, after installing a big orchestra, advanced night prices to 40 cents and afternoon prices to 25 cents, is getting the advance easily and showing that the public is willing to pay for good pictures.

Charles N. Koch, manager of the Rex Theatre, Louisville, as a member of the Louisville Optimist Club, was one of a large number of Louisville business men's whose cuts were used in the Louisville Times a few days ago, when the paper ran about a ten-page section devoted to the local club.

The Schubert interests and the Flexner interests at Louisville are still scrapping. Forcible detainer proceedings were filed a few days ago by the Schubert interests to force the Flexner interests to vacate offices in the Schubert building, which is another angle of the fight of the Schuberts to remove the Flexners from any connection whatever with the building, which was purchased a year or more ago by the Flexners for the Schuberts. The holding company is incorporated as the Flexner Real Estate Co., of which J. J. Schubert is president, he taking that position at a reorganization of the holding company in New York last June. On August 1, the Schuberts took complete charge of the building and company, but the Flexners are fighting to retain the managerial end of the real estate.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—BUT LIFE'S WINDOW"

J. H. Michael, of Buffalo, Is Active in Exhibitor Behalf

J. H. Michael, manager of the Regent Theatre and chairman of the executive committee of the M. P. T. O. of New York, Inc., has been named chairman of the board of directors of the Western New York unit of the state organization. Mr. Michael and his associates on the board are now working on a campaign to fight daylight saving in Buffalo. This proposition will be put to a referendum at the coming election and theatre men here hope to kill the ordinance, which is very harmful to their business during the summer months.

Billy West has resigned the management of the Central Park Theatre in the North Main street section to become manager of the Premier at Main and Leroy, which is operated by Harry Green. Mr. Green will soon re-open the Temple on William street with a picture policy. J. Savage, who is the father of Jim Savage of the Universal exchange office force, has succeeded Mr. West as manager of the Central Park.

Fred M. Shafer announces the appointment of Bill Whiston as manager of the Olympic Theatre on Lafayette Square, succeeding William McKenna who recently resigned and returned to the Shubert Theatre in Detroit. Mr. Whiston has had a long experience in the theatre business. He is a brother of Frank Whiston, former secretary to Commissioner John F. Malone and publicity director for the Lafayette Square and Olympic.

Walter Hayes, Mark-Strand official, returns to Buffalo next Monday after representing Moe Mark on the rotating committee at the New York First National office.

P. H. Smith, former manager of the First National and United Artists' exchange and recently a salesman for Goldwyn, has been appointed manager of the new Warner Brothers' exchange here. He soon will announce the location of permanent quarters, which will probably be in the new film building in North Pearl street. Mr. Smith is well known among exhibitors of Western New York. He has been associated with Buffalo's Film Row for many years.

Harry E. Lotz, manager of the Select exchange, announces the appointment of G. H. Quigley, formerly with Pathe, as a member of the Buffalo office sales staff.

Howard F. Smith, manager of the Palace Theatre, turned over the house to Anna Katherine Green Thursday evening, September 28, when the famous Buffalo author invited a party of friends to see a picturization of her story, "The Mayor's Wife," which in its screen form is entitled "His Wife's Husband," and stars Betty Blythe.

The new organ at Shea's Hippodrome will not be ready until the end of this month, according to Manager Vincent McFaul, who also says that business is now better than at any time in the history of the big picture house. Each week sees the preceding week's box office record beaten. Better times are back.

Bruce Fowler, manager of the Elmwood, is putting out some attractive advertising these days. He is featuring the new organ and its player, Frank Leon. Business has picked up wonderfully since the installation of this instrument.

Sydney Samson has closed "Rich Men's Wives" for presentation at the Lafayette Square. The Grand & North exchange manager also has signed up "More to be Pitied Than Scorned," at the Olympic.

More than 300 local orphans were the guests of the Olympic and the Buffalo Times at a special showing of "Trouble," Tuesday morning, October 3. The stunt was put over by H. L. Beecroft in charge of exploitation for First National.

With the approach of cooler weather and the passing of daylight saving, business at the local picture houses is picking up in fine shape. Many of the larger theatres are enjoying capacity every night and the prediction by many that this would be the most successful season in local film history seems to be coming true. The big improvement in the quality of the productions being offered is one of the principal factors in the box office revival. Some of the downtown houses, notably Shea's Hippodrome and the Olympic, are giving patrons extra quantity, such as double bills at the latter and the biggest features obtainable at regular prices at the former.

A Fox Release

"THE FAST MAIL" NEARLY RAN DOWN THE STEAMER

E. R. Rogers, of the Rialto Theatre, Chattanooga, used an illuminated train for the time-tried melodrama, and threw in an airplane and a steamer for good measure. Note the manner of making the semaphore self supporting

Goldsmith and Hartford of Seattle, Long Film Partners

With the remodeling of the Society Theatre, a neighborhood house in the Broadway district, owned by L. L. Goldsmith and Wm. M. Hartford, is brought to light the interesting fact that these two have been partners in the picture game since 1908, either financially or actively, for fourteen years. This fact dates them back pretty well into the history of motion pictures in the Northwest.

Goldsmith "covered" the Northwest for Moving Picture World as far back as 1908, and to his knowledge was the only Northwestern representative for the pioneer moving picture publication at that time. He served in this capacity for upwards of three years. For several years he operated with road shows of "Top of the World" pictures and the famous "Curtis Indian Pictures." After a brief interval during which he was identified with Pathe, he purchased the Class A Theatre, a downtown house in Seattle. He owned this house for three years, selling out in 1918.

Goldsmith next took a whack at the small towns, having owned successively the Orpheum, Snohomish, Wash., and the Monroe, Monroe, Wash., both of which he operated at the same time. He next bought out R. K. Dunham's Mission and Rex Theatres in Mount Vernon, Wash., later selling them back to Mr. Dunham. He then operated the La Connor Theatre, in La Connor, Wash. In 1920 he returned to Seattle and purchased the Society Theatre, which he now operates.

During 1919, Mr. Goldsmith decided that he needed a vacation. He took it in the form of a transcontinental auto trip, in a Buick-6, stopping in New York and along the line to get acquainted. He believes the industry is still in its infancy, with unlimited possibilities and the future well assured. At present writing he intends to stick and grow up with it.

Mr. Hartford began his motion picture career back in 1907 with Caille and Kunsky, managing several of their penny arcades. He picked up operating at the Casino Theatre on Monroe avenue, Detroit. Getting the "Go West, Young Man" urge, he went to Seattle, where he managed Levy's Circle Theatre on Second avenue, between Madison and Marion streets, in 1908. At the time, the Circle and the Dream Theatres were the highest priced theatres in town, charging 10 cent admissions. The Circle was the first step toward better picture houses in Seattle.

Hartford, a little later, road-showed with the Jeffries-Johnson fight pictures, for which the biggest price on record was paid, $10,000 for five states. From 1908 to 1912, he operated houses in Seattle and Tacoma, on the Levy Circuit, then took over the Rex in Olympia, Wash., which he sold later, and was for a short time identified with the Seattle Stage Lighting Co., in addition to his other interests, until his present active partnership with Goldsmith, at the Society Theatre, where he handles the publicity end.

These two young partners, who have grown up together in the game, are now spending about $7,000 in remodeling, redecorating and equipping, installing a heating and ventilating system in their Society Theatre, which seats 450 patrons. Much work has been done while the house was open, but about a five-day closing will be necessary. They will reopen with "The Storm." They claim for their house the distinction of being the first house in Seattle and second on the coast, to install two projection machines so that patrons would not have to wait "Just a moment, please, while the operator changes the reel!"

Mike Lyons, an old-timer here, who operates the Top Notch Theatre, recently was showing a two-reel Flynn detective story. In some manner it escaped inspection, and was shown to a good audience. But the reel was 200 feet short! It ceased abruptly in the midst of one of the big thrills. It took Lyons just about thirty seconds to flash a "To be continued" notice, and he sent 'em away satisfied. The next day he showed up at headquarters and demanded his next installment.

E. H. Hanbrook has remodeled the Ballard Theatre, on Ballard avenue, which was closed all summer. He reopened this week with Bill Hart in "The Desert Man" and played to capacity business with this re-issue feature.

A recent report has it that Si Danz has sold out his Liberty and Star Theatres in Astoria, Oregon, to the Real Arts Theatre Co., of which John Hamrick is said to be managing director. Hamrick recently opened a Blue Mouse Theatre in Astoria, and has been playing to excellent business. The Liberty has been closed for remodelling.

Harry Reed, the popular organist at Jensen & Von Herberg's Seattle Strand Theatre, has resigned to play the organ for A. H. MacDonald at his new Castle Theatre in Eugene, Oregon.

Pells & Swanson have reopened their Apollo Theatre in Everett, which has been closed since spring.

Mr. Steele reopened the Queen Anne Theatre on September 22, after renovating and installing a Gardiner gold fibre screen. His house seats about 400.

Neighborhood patronage is making an excellent record for the opening of the fall season. W. F. Code, who operates the Paramount Theatre in the Wallingford district, has been standing them up in line evenings for weeks. He has run "The Sheik" four times to the S. R. O. The Wallingford fair sex continues to get a thrill out of it and requests for more pour in. The Lee Theatre, ten blocks distant, reopened September 23 with Jackie Coogan in "My Boy," and turned them away.

George Reizner, who owns the Lyric in South Bend and the Tokay in Raymond, Washington, was in Seattle this week on Film Row.. Reizner named his Raymond house after the grapes from his large vineyard in California. If there's anything in comparisons, the house should be a success.

Since the opening of the Bellingham American, the Grand has been closed for remodeling and redecorating. About $20,000 will be spent by the Bellingham Theatres Company and 161 more seats installed, enlarging the capacity to 1,100. The Grand houses road shows as well as pictures. It will reopen in about a month.

The American Theatre, Bellingham, Wash., re-opened September 20 with "Grandma's Boy." The house has been remodelled and redecorated at an expense approximating $15,000, and is now considered one of the most modern houses in the Northwest. F. B. Walton is the manager and also the prime mover in the consolidation of Bellingham theatrical interests to form the recently organized Bellingham Amusement Company. Invitations for the premiere performance were extended to all leading Seattle film men, who responded to a man and were later tendered a banquet at the Hotel Leopold. Mr. Walton received many congratulations on the new house.

The Lee Theatre, formerly under the management of Mr. Bissinger, which was closed all summer, has been re-opened by Floyd Marsh. It is in the Meridian District of Seattle and seats 225. Marsh has recently returned from Alaska.

Jack Allender, of the Allender circuit of theatres, Spokane, was in Seattle, last week arranging bookings.

Real, Live Exhibitor News—Here's Where You Find It—In Regional News and Gossip.

Tell Your Wife

Phil Selznick recently returned to Seattle from a trip through the small towns of Washington and reported that in one hamlet, after he had booked a picture, he asked the theatre owner how much advertising he wanted.

"Advertising?" quoth John Doe. "I never use it."

Selznick then delivered himself of a masterful oration on advertising. At its conclusion the exhibitor again shook his head.

"Nope," he replied. "I don't use no advertising. I just tell my wife."

A First National Release

A STILL MORE ELABORATE EXAMPLE

The wall and gate idea has been a big money maker for "Smilin' Through," but the Midway Theatre, Montreal, makes one of the most pretentious displays that have been done to date

Albany Picture Men Believe Sesonske Seeks New Theatre

Charles Sesonske, manager of the Avon Theatre in Watertown, was in Carthage, N. Y., this week, looking over the Opera House there, and it is rumored that he will add this theatre to his chain.

Samuel Suckno, who owns a chain of theatres in this city, took advantage of Fred Stone being at Harmanus Bleecker Hall this week, by booking "Billy Jim" for the Albany Theatre, and cashed in on the Hall's advertising.

Mr. and Mrs. Paul Alberts, of Schenectady, who run the Albany Theatre, made a round of the Albany film exchanges last week.

William Smalley, of Cooperstown, has been selected to handle the new National Theatre in Sidney.

The Avon Theatre, Watertown, celebrated its first birthday this week. A huge candle in one of the windows, burning day and night, attracted lots of attention.

Lew Fisher, who runs theatres in Troy, Ticonderoga and Fort Edward, was a visitor at several of the exchanges this week.

Earl Kramer, of Buffalo, who used to be located in Albany was in town last week renewing acquaintances.

L. C. Connors of the Liberty in Cambridge, and one of the best small town hustlers in the state, spent a day or so in Albany this week booking up features.

Joe Miller, of New York, looking after the M. P. T. O. A., has been busy in this section the past week, re-booking Movie Chats cancelled during the summer period.

Virgil N. Lappeus, who has just taken over the management of Harmanus Bleecker Hall in Albany, was the guest of honor at a reception in Troy a few nights ago. At the same time a cordial welcome was extended his successor, John Wagar, who will take over the management of Proctor's Fourth Street Theatre in Troy. During the evening Mr. Lappeus was presented with a set of fishing tackle. John Jackson acted as master of ceremonies.

John Angelo, of the Family Theatre in Utica, was in town this week, shaking hands with many of the exchange managers and incidentally reporting a good business.

Fred Elliott's Clinton Square Theatre here is undergoing a painting, the front being yellow with buff trimmings.

Myer Schine, who runs the Glove in Gloversville, and also has a number of other houses, while in town this week watching several screenings reported that business is on the pick-up in all of the smaller places.

From rumor, it is pretty certain that Schenectady's new State Theatre, one of the Strand chain, will open close to Thanksgiving, rather than during October.

Illinois and Chicago Units of M. P. T. O. A. Will Merge

Plans are underway for an amalgamation of the Illinois and Chicago branches of the Motion Picture Theatre Owners. It is expected that the combination of the two bodies will be completed before many days. Such an arrangement will do away with payment of two separate "dues" and will otherwise benefit the members. The officers of the two bodies will be retained.

Frank Thielen, one of Illinois' best known exhibitors, having theatres in Galesburg, Joliet, Aurora, Ottawa and other Illinois towns, suffered a severe accident recently. While passing a building under construction in Joliet he was struck by a brick, receiving a fractured skull. Reports from the hospital are encouraging and it is said he is well on his way to recovery, with no permanent effects from the accident.

Mrs. Ida Katz, wife of Samuel Katz, of Balaban & Katz, died recently after an illness of several months at the Katz country home. When the funeral services were held, the Chicago, Riviera and Tivoli theatres were closed until 6 o'clock. Messages of condolence were sent to the Katz family by both the Illinois Motion Picture Owners and the Chicago Motion Picture Theatre owners.

A convention of Vitagraph division managers was held in Chicago last week. Among those in attendance were G. A. Baldson, H. Bradley Fish and J. M. Duncan.

A convention of the Motion Picture Theatre Owners will be held at Flint, Michigan, October 16 and 17.

George Braddock, manager of the Argmore Theatre, whose greatest opposition for the past few months has been Lake Michigan's bathing beaches, found a picture that beat even those. What was it? Mack Sennett's "Crossroads of New York." Yessir! Stood 'em out two days with it!

Pittsburgh Turns Out Forty to Welcome D. A. Harris Home

About forty exhibitors attended the welcome home and rally of exhibitors, held Wednesday noon, September 27, at the General Forbes Hotel, Pittsburgh, by the M. P. T. O. of West Pennsylvania. Dennis A. Harris, of the Harris & Davis Enterprises, one of the most aggressive members of the organization, was guest of honor, having just returned to the city from a three months' stay in Europe. Mr. Harris spoke of the picture business in England and stated that rentals and prices of admission were about on a par with those of this country. The music tax is also a bone of contention over there, and as a general rule the industry is burdened by taxation equal to that imposed in this country. Jerome Casper, general manager for the Rowland & Clark Theatres, and president of the Theatre Owners, presided at the meeting. A short address was made by Henry Gauding, owner of the Lincoln Theatre, Mt. Washington.

Pittsburgh's newest picture house, the Cameo, played to its first trade showing on Sunday afternoon, October 1, when Universal's "Under Two Flags" was screened for exhibitors. The house was packed and the film made a decided hit, it is reported.

C. B. Frost, head of the publicity staff of the Rowland & Clark Theatres, spent a day in Erie, Pa., recently in the interests of a "Film Forecast," which the R. & G. Theatres will issue in that city.

M. A. Sybert, movie king of Moundsville, W. Va., visited Pittsburgh the other day for the first time in six months. He was accompanied by B. W. Riley, his publicity manager.

Mr. Abrahamson has opened his Bramwell Theatre at Bramwell, W. Va., a new house of 400 capacity.

Frank Fairgraves' new 1,050-seat house in Erie, Pa., on East Eighth street, will be ready for opening about November 1. It is promised that this will be one of the finest houses in the state. A name has not yet been decided upon and it is probable that the Erie public will be invited to compete in a guessing contest to name the same. Mr. Fairgraves also owns the Regent and Princess Theatres in Erie.

Ben Gould, formerly salesman for the Fox exchange in the Steel City, and more recently manager of the Fox office at Albany, N. Y., is ill in the Loomis Sanitarium, Loomis, N. Y. Ben would greatly appreciate hearing from some of his old friends.

Ben Walken recently took over the Lyceum Theatre at Beaver Falls, Pa., formerly conducted by Sam Hanauer. His son, Charlie, well-known to local film people, is manager. The Lyceum seats 1,300 and business is good.

Aleck Moore's Hilltop Theatre, Pittsburgh, which is being enlarged to accommodate 250 more seats, will be open late in October. Morris Finkel is manager.

A. Roth, of the Seven Stars Theatre, Phillipsburg, Pa., was a recent Pittsburgh visitor. He stated that his house has just been newly redecorated, and stands second to none of its size in the territory.

Stuart A. Smith, manager of the Temple Theatre, Lewiston, Pa., spent a few days in Pitsburgh recently, film shopping. Mr. Smith is interested in eight picture houses throughout the territory, and says he is looking for more.

L. W. Barclay, for some time managing director for the Grand Amusement Company at Johnstown, Pa., this week sprung a big surprise when he announced that he resigned his position and was leaving immediately for San Francisco to take charge of exploitation for Goldwyn on the Pacific Coast. No successor for Mr. Barclay has as yet been named, but it is said that George Panagatocas, head of the Grand Amusement Company, will take active charge, for the present at least.

George Panagatocas, movie magnate of Johnstown, Pa., who recently returned to this country after a six months' visit to his native land, Greece, made a flying trip to Pittsburgh the other day to say "hello."

Morris Roth, of the Liberty and Merlin theatres, Duquesne, Pa., has returned to the city after a three weeks' vacation.

J. George Schweitzer, of the Titusville Amusement Company, Titusville, Pa., spent several days in Pittsburgh recently arranging his fall program of pictures.

Fred Gohrs, of the Aris Theatre, Erie, has returned to his duties after a short motor trip to Bradford. Fred says his Bradford friends still have cheer.

Barney's Theatre at Point Marion, Pa., is again ready for business. The house seats 1,000. Barney's older and smaller house has been closed.

The Scott Theatre at Scott Run, W. Va., is open six nights a week now, after having been open but Saturday evenings the past summer. Improved business conditions warranted the change.

Arnold Bertsche is succeeding Fred Jungquist as manager of the Lyceum Theatre, Winburne, Pa.

Daniel Kough and son of the Windber, Pa., Opera House have purchased twenty-seven acres of land on the Altoona-Hollidaysburg road. They are asking bids for the erection of a dancing pavilion and other amusements.

New England Building Boom Is Most Obvious in Boston

One of the outstanding features of the building boom that apparently has spread to all parts of New England, is the large number of new theatres that are being erected and the great amount of capital that is being invested in these ventures, indicating the faith of the promoters not only in the future of the business, but in their belief that prosperous times are just around the corner.

The biggest of these, both in point of size and in the amount of expense involved in its erection, is that under construction in part on the site of the Old South Theatre, on Washington street, Boston, extending back to Province street and covering also the site of the historic old Province House, which was built in the early Colonial days. This theatre is being built by Gordon & Schoolman, of the Olympia Theatres Company, and the estimated cost is in excess of $1,000,000. Besides the theatre, the building will have stores on the street floor and be fitted for offices in several other stories.

In Leominster the J. W. Bishop Company, of Worcester, is just completing the walls for the new Rialto Theatre, which is to cost fully $150,000. The structure is 167 by 75 feet in size.

Work on the new Steinberg Theatre, in Webster, also is well under way, and the contractors, H. Wales Lines Company, are making good progress. The building is of one story and basement and will cost in the neighborhood of $135,000. It will be used for moving pictures.

Foundations have been laid for a new $50,000 theatre at Northampton, which is being erected for Joseph Repolos by W. F. Coyle, of Easthampton. The work is to be rushed to speedy completion.

At Whitman, Harry Stanley plans to erect a picture theatre to cost between $30,000 and $40,000. It will be of brick, one story and basement. He has awarded the building contract to George Heard & Son, of Brockton.

Perhaps one of the most concrete examples of the sort of propaganda that is being foisted upon the public on behalf of state censorship of moving pictures, is seen in the sermon preached last Sunday in the West Roxbury Congregational Church by the Rev. E. H. Byington, who openly admits that he hasn't attended a picture show in years. Said he: "In the six or eight years since I went, the movies seem to have improved in their freedom from grossness, both ethically and artistically. Censorship and the prospect of censorship has been a good thing. Let the state supervise them. It will do no harm, rather good."

Kate Douglas Wiggin, author of "Timothy's Quest," which has "been done into the movies," stopped over in Boston last week while on her way from Maine to Providence, where she was the guest of honor at a private showing of the new film at Fay's Theatre. Eddie Fay, the proprietor, who also is the president of the Rhode Island M. P. T. O., had arranged the private showing for the members of the Rhode Island State Federation of Women's Clubs, who had accepted the invitation unanimously.

Joseph B. Hurl, manager of the Codman Square Theatre, in Dorchester, was tendered a farewell dinner by his many friends on the eve of his departure to take up his new duties as manager of the Milford Opera House at Milford, Mass. The film exchange district was well represented in the gathering.

Speaking of Mr. Hurl, reminds of the romance that has followed his comparatively brief visit to Boston. Six months ago, when he came here, following a long vaudeville engagement on the Keith Circuit, a Boston booking house asked him to fill in at the Broadway Theatre, South Boston. He refused to follow a musical act, given by Alice Killeen and another young woman, as he characterized it as too amateurish. Back-stage he told Miss Killeen what was wrong with her act and agreed to coach her. A friendship followed that developed into love, and now the young actress has gone to Milford as Mrs. Hurl to assist her husband in managing the Opera House.

One of the most notable exploitation tie-ups that has been seen in Boston within the past few months was that made by Gordon's Washington Street Olympia Theatre and the Boston Traveler, one of the most widely read evening newspapers of The Hub, through which "The Masquerader" was thoroughly advertised to the public. "The Masquerader" was later advertised in the newspapers as the leading attraction at the Olympic for the week beginning October 2. For several days during the preceding week the Traveler gave first page stories to a mysterious individual who was walking the streets of the city and waiting to be recognized as "The Masquerader." A reward of $100 was offered to the person who should recognize this individual, and later in the week this reward was increased to $150. Photographs purporting to be those of the masquerader, were published each day, and his itinerary during certain hours of the day was made known.

An orchestra of ten pieces has been added as a permanent feature at Gordon's Central Square Theatre at Cambridge. It is made up of skilled musicians under the direction of one of the most proficient leaders in Greater Boston. Orchestral music will be a feature at every performance, both in concert numbers and as accompaniment to the pictures. Besides this feature, the theatre has a splendid organ.

The Boston Central Labor Union has adopted a resolution by which it places itself on record as opposed to the proposed state censorship of motion pictures, as embodied in the law that was passed by the Legislature several months ago and that comes up for a popular referendum vote next month. In urging its membership and fellow citizens to vote "no" on this referendum, the delegates appointed a committee of five to co-operate with a committee from the Theatrical Stage Employes' Union, in a campaign to defeat the measure.

Grindstaff Now Operating Haskell Theatre in Dallas

W. M. Grindstaff, Dallas theatrical man, has taken over the ownership and managership of the Haskell Theatre, a Dallas suburban picture theatre, and has named Winfield Orr as house manager.

E. B. Thomas, owner of the Rex Theatre, Dallas, has announced the appointment of Ed Goeman as manager. Mr. Goeman for years has been associated in executive positions with Dallas theatres. Mr. Thomas, incidentally, recently bought out the interest of Bob Littlefield in the Rex Theatre. Mr. Littlefield is to devote his entire attention to the management of the Hippodrome Theatre, in which he recently secured an interest.

Albah Wilson, formerly manager of the Adolphus Hotel, Dallas, has been added to the Interstate Amusement Company's staff and will manage the Majestic Theatre in Little Rock, Ark.

What is said to be the largest symphony orchestra in the South, and one of the largest in the country playing in a picture theatre, has been engaged for the 1922-23 winter season at the Palace Theatre, Dallas, by the Southern Enterprises. It is to be under the direction of Don Albert and will contain thirty pieces.

Following the failure of former operators, the Hope Theatre, a million-dollar picture house in Dallas, has been renamed The Melba and the Jones Brothers of Houston, owners of the building, will reopen it late in September. An advertising campaign has been carried on locally, but no announcement of the opening picture, or policy, has been made.

Ray Stinnett, who, two years ago, was manager of a local picture theatre, and who ran a shoestring into a sizeable bankroll through his theatre operations at Breckenridge, Texas, during the oil boom there, this week bought out the last of his opposition in that city, the National Theatre, from Mr. Zimmermann, the owner. The consideration is said to have been $36,000. Ray, as he is familiarly known along Film Row, now owns about ten theatres in Breckenridge, several of which are closed, and has full sway in the town.

Toledo Strike Is Averted

Toledo, Ohio, Oct. 5.—The threatened strike of the Toledo musicians will not take place. The theatre managers and union have been at loggerheads for two months on the new wage scale, and the musicians were about to quit if their wages were not advanced for this season.

The new agreement, it is learned, gives the men a slight increase in salary but reduces the number of players required for an orchestra.

A First National Release

"THE MASQUERADER" IS A CHINESE GAMBLER

Mah Jong, a modified Chinese gambling game, is a craze on the West Coast. For three afternoons a masked masquerader played against three Chinese girls in a department store window to advertise the game and Guy Bates Post's production

Burkey of Kansas City Loses $400 When Held Up by Bandit

C. H. Burkey, owner of the Summit Theatre, was held up September 18 as he was preparing to drive to the bank with about $400. The bandits made Mr. Burkey drive to another part of the town where they robbed him and then took his car, a roadster. The car was found the next day and the loss of the money was covered by insurance.

The Capitol Linwood Theatre will reopen soon with W. O. Lenhart, of Iola, Kan., as the manager. The Linwood has been closed during the summer for extensive remodeling and redecorating.

A "penny day" was held recently by Ed Frazier at his New Grand Theatre, Pittsburg, Kan.

Lee Gunnison, who owns the Royal Theatre at Atchison, Kan., was seen at some of the film exchanges the first of the week.

Miss Ruth Wright, of the Cozy Theatre, Topeka, Kan., was a Kansas City visitor last week.

L. A. Wagner, of the Princess Theatre, at Eureka, Kan., was calling on various exchanges the last part of the week.

Oscar Reinhart, of the Elite Theatre, Humboldt, Kan., was in town recently.

H. T. Gardner, owner of the Fotosho at Neosho, Mo., was booking some big pictures for this fall when he was seen in town the other day.

Basil Rankin, manager of the Co-operative Theatre at Idana, Kan., was in town to see the big automobile races, and while here did some booking.

T. C. Goodnight, Star Theatre, Warrensburg, Mo., was a visitor this week.

Jack Johnson, who has the Isis Theatre, Augusta, Kan., was seen in the exchange colony the other day.

C. W. Hunt, of the Rex Theatre, Higginsville, Mo., was shopping for some film recently.

Frank Dividson, Royal Theatre at Cherryvale, Kan., was booking pictures at some of the exchanges last week.

W. H. Carson, of the Empress Theatre, Osawatomie, Kan., made his weekly trip to Kansas City this week.

Atlanta Mourning Death of George Schmidt, Exhibitor

All Atlanta, and particularly that part of it devoted to the pictures, in one branch or another, sincerely mourns the untimely death of George Schmidt, who had been connected for a number of years with the exhibiting end of the game, and who was, at the time of his death, manager of the Strand Theatre. Mr. Schmidt had made a name for himself as an exhibitor who was "straight as a die," who had the ideals of a thorough "he-man" and who lived up to them. As an exploitation man, he was a wizard. He died at the age of 31.

The Rialto Theatre has begun its new season most auspiciously. Closed for two weeks, it opened on Labor Day completely renovated, with new draperies, much fresh paint and all sorts of "fixin's," including loges and boxes, with cream enamel woodwork, brass railings, comfortable chintz-covered chairs, and everything. Phil Gersdorf, who has been with the Capitol, in Macon, will manage the theatre this fall, and if the first two weeks under the new policy are to be a criterion, the Rialto is going to have a most successful season.

G. M. (better-known to his friends, for no apparent reason, as "Pup") Phillips will manage the Strand Theatre, succeeding George Schmidt. Mr. Phillips is a man who believes in exploitation and each week since he assumed the managerial desk and office, his lobby has been worthy of notice. Mr. Phillips is an Atlanta man, and very popular. He comes to the Strand from the Rialto.

W. C. Patterson, "the wizard of the South," who is guiding the Metropolitan Theatre to the same proud position of public patronage as that of the Criterion, has returned from his honeymoon, and Pat's well-known pleasant smile has merged into an absolute grin—one of the "won't-come-off" variety. Mrs. Patterson was Miss Anna Eugene Aiken, who will go down to fame as the only woman who ever edited and published a regional trade paper for the motion picture trade and got away with it.

Arthur Bromberg, of Bromberg Pictures, is in New York and his genial presence is being missed along Film Row.

The Lyric Theatre, closed in May, has at last, to the joy of countless "vaudeville fans" in Atlanta, opened to S. R. O. business. The Lyric is one of the chain of theatres operated by Southern Enterprises.

The Metropolitan Theatre opened its second fall season with a literal bang. Following the much regretted departure of David Love, formerly orchestra director, the Metropolitan has engaged Buel B. Risinger, of New York, as orchestra director, and Wallace Jackson, of Cleveland, as concert-master, and an orchestra composed of forty men. The new orchestra has been heard to excellent advantage each week, and have presented a most elaborate prologue based on "The Evolution of Dixie," which sets a fine standard for the rest of the orchestras to follow.

Enrico Leide, who directs the big orchestra at the Howard Theatre, has been signally honored by being made director of the famous Shrine Band, of the Atlanta Oasis, Desert of Georgia. This is the band which was chosen out of all the Shrine bands of the country, to play at some of the most important meetings of the big California convention, and Mr. Leide feels justly honored at the appointment, which was made by W. J. Stoddard, well-known business man and president of the band.

Sad and bitter memories! Manager G. M. Phillips aroused 'em recently when, to exploit "The Kick-Back," he turned the lobby of the Strand, Atlanta, into a saloon, put a man in white apron behind an honest-to-goodness bar and "set 'em up" with grape juice poured from an old-fashioned (almost extinct) quart whisky bottle into real whiskey glasses. The stunt took like the measles and was voted "great stuff," except that some folks with empty cellars said it was "rubbing it in."

The Atlanta Junior Chamber of Commerce's "No Accident" Week chimed in beautifully with the plans of Manager Phil Gersdorf, of the Rialto Theatre, Atlanta, on his exploitation plans for "In the Name of the Law."

A cut-out of an officer in uniform, life-sized, and posed against a regulation "Stop, Look and Listen" sign, was used as the basis for the campaign. One of these cut-outs was placed at most of the busy corners, and as the Atlanta police were particularly alert that week to carry out the Chamber of Commerce's plans, the sight of the (cut-out) officer standing alertly beside his post, with hand upraised, caught the attention, compellingly.

Milwaukee Showmen Fighting Renewal of Daylight Saving

A program outlining work along three definite lines, the foremost of which will be a fight against the adoption in the future of daylight saving time, is expected to be mapped out for the winter at the next meeting of the Milwaukee Exhibitors' Association.

The two remaining points to be discussed are a universal ticket for benefits and a proposed fight against existing music tax laws.

Daylight saving time, with its short evenings, has long been looked upon by film men here as a deterrent to attendance. The city has been under such time for the last three summers. According to E. W. Van Norman, manager of the Parkway Theatre, one of the leading outskirt houses and a member of the board of directors of the association, the fight may take the form of protests to congressmen and members of the city government.

The universal benefit ticket, good for admission to any of a number of theatres to be listed thereon, is being urged as a means of drawing attendance back to the theatres. It carries a plan whereby clubs and other organizations could be given especially good rates in addition to the privilege of using the ticket at any of a number of houses.

The fight on the music tax, provided for under the copyright laws, is to be renewed principally because of action brought recently against a theatre owner here by a song writer who charged his songs were being used illegally.

Construction of a $2,000,000 picture theatre and office building in the downtown section has assumed definite form with the beginning of wrecking operations on the site of the proposed building at Sixth street and Grand avenue.

The new building, financed by a corporation consisting of some of the leading business men of the city, will be seven stories in height and of concrete and steel. The theatre, according to the plans as announced, will seat 3,000 persons and be one of the finest in the country from the point of architecture and innovations. The structure will be completed by Sept. 1, 1923, according to the plans.

Members of the Wisconsin Real Estate Development Corporation, which is the organization financing the project, are: John I. Beggs, president of the Milwaukee Electric Railway & Light Co.; Galbraith Miller, Jr., garment manufacturer; August F. John; Lawrence A. Olwell, prominent corporation attorney; Oscar Brachman, real estate broker; Ben Zimmerman, president of the Milwaukee Auto Engine & Supply Co., and William G. Spence, vice president of the Rundle-Spence Manufacturing Co.

The Atlas Theatre, one of the largest houses on the North Side, has been purchased by Otto Enders from Steve Bauer and Clarence Fiebrantz. Mr. Enders formerly conducted the Grand and the Peerless theatres. Mr. Bauer will devote his time to the Iris and the Lorraine, two other outskirt houses which he owns.

Have you read about "The Daddy of Them All" on Page 558?

Jones Spreading Message of Better Films in Southeast

Turner Jones, public relations representative of Southern Enterprises, Atlanta, met with a group of community leaders of Spartanburg, S. C., on September 26, addressing them along the ideas of the Better Films movement as now in operation in the Atlanta territory. He will also address civic leaders of Charlotte by invitation.

Al Lichtman exchanges are to be opened in Atlanta, New Orleans and Dallas, E. V. Richards, of New Orleans, being distributor for the product in this territory. Henry Ginsberg has been in Atlanta completing details for opening the local exchange. E. C. Leeves will be general manager of the district office at Dallas.

Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., employed some excellent exploitation to "While Satan Sleeps." Mr. Roberts used the Paramount star heralds with the seventeen stars, and offered free admissions to the first ones who came to the theatre with a correct list of answers. The heralds were scattered over town from an aeroplane with Paramount Week banners on the bottom.

Oscar Oldknow and Ned E. Depinet have gone to New York where they will meet Mr. and Mrs. William Oldknow when they dock in New York after a summer's stay in England and on the Continent.

Teddy Shull, who took over the Florida First National territory after the death of Bobby Coulter, left that organization October 1 to become manager for Stanley Warrick's new Stanley Theatre at West Palm Beach, Florida. "Nick" Carter will hereafter handle this territory.

S. S. Wallace, Jr., who won signal success as manager of the Imperial Theatre, Anderson, S. C., has been transferred to Oklahoma City by the Southern Enterprises. He was called to Atlanta last week by the death of his father, Prof. S. S. Wallace, of Georgia Tech.

Mrs. Harry K. Lucas is convalescing at the Davis-Fischer sanitarium in Atlanta after a major operation.

L. S. Hollingsworth, assistant manager of Vitagraph in Atlanta, was recently married to Miss Evelyn MacDonald, of Atlanta.

H. E. Oxford, of Ocilla, Ga., will rebuild the old Recreator into a modern picture house.

H. B. Wells, prominent exhibitor of Newberry, S. C., has returned from a trip to the West Coast and Canadian Rockies.

St. Louis Suburb in Revolt Against Blue Law Fanatics

Webster Groves, Mo., a suburb of St. Louis, is in revolt against the town's lone "Blue Law" which prevents the Ozark Theatre, a $75,000 structure with accommodations for 1,100, from showing movies on Sunday. More than 1,000 residents, including a large proportion of women, have signed a petition asking for the repeal of the blue ordinance.

Mayor Marshall B. Peterson will vote for Sunday movies if the proposition comes to the Council. Alderman Berton Forester is also personally favorable to Sunday shows but is inclined to favor submitting the question to a vote of the people.

Alderman L. B. Booth is playing safe, waiting until he sees how many sign the petitions, which are being circulated under the leadership of Armin Zott, who reports that more than 1,000 have already signed. Under the city ordinance but 750 are needed, or 25 per cent. of the vote cast at the last mayoralty election.

The management of the Ozark Theatre is not active in the movement for Sunday shows, feeling that it is up to the patrons to say whether they want them. The preachers are up in the air and can't agree among themselves. They had a meeting to decide upon their plan of campaign and couldn't get together. One minister expressed himself as bitterly opposed to Sunday movies. Others were inclined to await developments.

Proponents of Sunday movies point out that last winter one of the Protestant churches gave Sunday picture shows in conjunction with the singing of hymns. They say that is evidence that even the ministers recognize that Webster needs Sunday amusements.

Henri Chouteau, St. Louis capitalist, last week paid $310,000 for the Odeon Theatre and Office building, Grand boulevard at Finney avenue. He plans to spend several thousand dollars in improvements to the house during the year. He also plans a more elaborate entrance and foyer and will redecorate throughout. The Odeon Theatre, which accommodates 1,937 patrons, is the home of the St. Louis Symphony orchestra. It is also widely used for concert and recitals by leading musicians and singers.

The week of November 12 to 18 will be Italian School week at the Delmonte Theatre, 5624 Delmar building. "The Rosary" will be the feature picture, while news pictures showing the Coronation of Pope Pius XI will also be on the program.

Fred L. Cornwell, owner of the Delmonte, has announced that every cent taken in above actual expenses will be turned over to Father Caesar Spigardi, pastor of the St. Charles Borromeo and Our Lady, Help of Christians, for the support of the Italian School, Tenth and Carr streets.

Cornwell decided to give the benefit when Father Spigardi told him that there is a $18,000 mortgage on the school and that it has accommodations for but 600 children, being inadequate for the needs of the 10,000 Italian residents of St. Louis. It requires $5,000 annually to conduct the school

The Rivoli Theatre, Sixth street south of Olive street, the new home of Universal pictures, will be thrown open to the public on October 22. Workmen are now rushing the enlargement and remodeling of the house so that it will be ready in time. The theatre, formerly known as the Royal, was purchased recently from Harry Koplar. With the improvements it will represent an investment of $75,000. It will be operated by the Rivoli Theatre Company, a $30,000 corporation. Barney Rosenthal, R. G. Taylor and Nat Steinberg hold the stock in the company. The manager has not been decided on.

The Wilsonville, Ill., theatre which was destroyed by fire on September 10 will be rebuilt, according to Eli Gory, owner. The house was a new one and was almost ready to open. The loss was $25,000.

Vernon Coffman, manager of the Lyric, Mowequa, Ill., was seen at Enterprise during the week. He expects that business in his section will improve.

Spyros Skouras, head of Skouras Brothers Enterprises and First National franchise holder, is the proud father of a baby girl, Daphne Suzanna Skouras. The babe and mother are doing nicely.

Joe Lyman of the Princess Theatre, Whitehall, Ill., was a visitor of the week.

Bob Cluster of the Majestic, Johnston City, Ill., was seen along Picture Row.

F. J. Pratt, Fulton, Mo., was a caller of the week.

Ackerman & Harris Announce Frisco Business Increasing

Ackerman & Harris, for the past five years located in the Circuit Building on O'Farrell street, have moved their offices to the Phelan Building. Charles H. Brown and Herbert Harris, who conduct the Century Theatre at Oakland, and who are part owners of the Morosco Theatre here, have offices adjoining. Sam Harris, of this big amusement firm, states that business over the circuit has shown an increase of 25 per cent. during the last sixty days. The Hippodrome show of pictures and vaudeville combined, is to be moved to the Casino Theatre, which has a large capacity, and musical comedy will hold forth at the Hippodrome. Ben Giroux, well-known in this territory as a manager of picture road shows, has been made manager of the Casino.

W. W. Walker, of the Bell Theatre, Paso Robles, and an old-time exhibitor in this field, passed away recently.

The Tivoli Theatre, of the Turner & Dahnken Circuit, conducted under the management of Herbert Phelps, has changed its day of opening from Sunday to Saturday, the new policy being inaugurated with the presentation of Dorothy Phillips in "Hurricane's Gal." This is the seventh downtown San Francisco house to make the change of initial showing from Sunday to Saturday. During the engagement of "Hurricane's Gal" a navy recruiting station was maintained in the lobby of the Tivoli and on the opening day 1,200 sailors from Goat Island were the guests of the management at a special performance.

Joel C. Cohen, president of the Consolidated Amusement Company, Ltd., arrived at San Francisco late in September from Honolulu, T. H., and announced that the opening of the big, new Hawaii Theatre earlier in the month had been a great success. The new house seats 1,800 and embodies features of comfort that make it the equal of theatres anywhere. It is equipped with a Robert-Morton organ, costing more than $40,000, and will offer high-class drama as well as pictures.

Hold-up men are commencing to turn their attention to picture theatres and for the second time within two weeks a theatre has been robbed. The first affair of this kind occurred when A. Karski, of the Royal Theatre, was held up, this being followed by a robbery at the Castro Theatre, three masked bandits holding up Miss Sylvia Pond, the cashier, robbing her of about $75.

The Municipal Theatre at Greenfield, operated by the Parent-Teachers' Association, has installed new Power's projection machines and made other improvements.

Guy Smith, well-known here through his former connection with the Strand Theatre in the capacity of manager, passed away at Pasadena on September 24. He was manager of the Raymond Theatre there.

Contracts have been awarded for the erection of the Pajaro Theatre at Watsonville. The house will cost approximately $85,000.

News from the Producers

Conducted by T. S. da Ponte

An Eastern Unit

The Selznick News Reel has definitely been made part of David O. Selznick's Eastern production unit and will, with the Theda Bara Special picture, be under his sole supervision. The current events pictorial unit for Selznick Pictures was at first jointly supervised by Myron and David Selznick, but for some time past has been entirely in the hands of the latter as managing director.

David O. Selznick has made many changes for the better in the news reel, not the least of which was the adoption of the so-called "newspaper heads."

Prepares Big Array of Exploitation

The exhibitors booking Fox specials are going to be benefited with the greatest array of exploitation and press books ever gotten up by the organization, it is said. Recent reports indicate that they have been highly commended by exhibitors, many of whom have expressed their appreciation of this valuable assistance rendered them by Fox Film Corporation.

An outstanding feature in connection with the release of "The Fast Mail," "Silver Wings," "Monte Cristo," "A Fool There Was," "Nero," "A Little Child Shall Lead Them," "Lights of New York" and "My Friend the Devil" is the care and preciseness with which these elaborate exploitation and press books stress the argument of the best manner in putting these specials over.

Making a Big Hit in Europe

Norma and Constance Talmadge, First National stars, are carrying Europe by storm, according to dispatches received at the offices of First National from its representatives abroad.

A conference will shortly take place in Berlin with Soviet officials from Moscow to arrange the details of a proposed trip through Russia by the Talmadge party.

Jackie in New Film

Safety Week starts in New York October 7 and under the leadership of Judge Elbert Gary a campaign will be entered into which will last throughout the entire week. A feature of the week will be a two-reel picture, made by Jackie Coogan, in which he demonstrates how children in large cities, such as New York, can avoid accidents and death.

Fox Company Lists October Releases

Two super-special productions head the October release schedule announced by Fox Film Corporation this week. Six feature productions, four special comedies, three Sunshine Comedies, three Mutt and Jeff Animated Cartoons and eight issues of Fox News complete the list.

"Lights of New York," the sixth Fox special on the 1922-23 program, is set for general distribution on October 22. It was directed by Charles Brabin. The cast is head by Marc McDermott.

"A Little Child Shall Lead Them," which is about to enter the fifth week of an indefinite engagement at the Lyric Theatre, New York, will be released October 29. The name of this production will be changed at an early date. The William Farnum release on October 15 will be "Beyond Compromise." It was directed by Emmett J. Flynn, the director of "Monte Cristo."

Tom Mix, the Western star of the Fox firmament, comes on October 1, in "Do and Dare." The direction by Edward Sedgwick. "Calvert's Valley" will be the October vehicle for John Gilbert. Jack Dillon directed the film which goes to distribution on the 8th. Charles Jones will be starred in "Bells of San Juan." Scott Dunlap directed. October 15 is release date.

Shirley Mason is presented in "Youth Must Have Love" under the direction of Joseph Franz. The picture will be released October 1. Rowland V. Lee has directed William Russell's October 22nd release, "Mixed Faces." The second of the series of special comedies by the English pantomimist, Lupino Lane, will be ready October 8. The title is "The Pirate" and was directed by Jack Blystone.

Clyde Cook's next special comedy will be "High and Dry." "The City Chap," starring Al St. John and directed by the actor, will be released October 15. A Lee Kid reissue, three Sunshine Comedies, three Mutt and Jeff Cartoons and four editions of Fox News complete the month's output.

Arliss Picture Is Given High Praise

A full measure of praise from public and critics was meted out to George Arliss and his newest photoplay feature, "The Man Who Played God," when this United Artists' release was given its first New York showing last week at the Mark Strand Theatre. Without exception the splendid acting and dominating screen personality of Mr. Arliss was commented on by the reviewers.

"'The Man Who Played God,'" said the New York Herald's critic, "bids fair to be considered throughout most of its reels one of the finest screen transients seen here this year."

"High-class entertainment which no lover of pictures will wish to miss," was the statement of the critic for the Daily News.

"In every way a fine picture," said Harriette Underhill in the Tribune. "'The Man Who Played God' is not only George Arliss's latest, but it is by far the best picture he has yet made," said Don Allen in the Evening World.

"Thanks to the acting of George Arliss and excellent support by other players, a high-class scenario and the remarkable direction of Harmon Weight, 'The Man Who Played God' is one of the finest photoplays of the season," wrote the reviewer for the New York Sun.

"In 'The Man Who Played God,' George Arliss makes you feel confident that no one could have done it any better," said the critic for the Evening Mail.

"'The Man Who Played God' is worthy of George Arliss's ability," said the critic for the Evening Telegram.

"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing," said the review in the New York World.

Said the Himes' critic: "George Arliss's performance is so smooth and so genuine that the spectator's enjoyment of the story is unalloyed."

"An example of George Arliss's most careful and beautiful work, an uplifting picture as well as a beautiful one," said the review in the Morning Telegraph.

They Wanted 'Em

"Romance and Arabella," starring Constance Talmadge is, according to General Manager Woody of Select, the type of Selznick revivals distributed at the urgent request of exhibitors who ran the first Talmadge revivals with excellent results.

A New Record

Next week will establish a new record for Paramount on Broadway when five of the six leading picture houses in the Times Square district will be presenting Paramount pictures as their feature attractions.

"The Old Homestead" will have its New York premiere at the Capitol. At the Rivoli, the attraction will be the Cosmopolitan production, "The Face in the Fog." Cecil B. DeMille's "Manslaughter," after three weeks at the Rivoli, will move down to the Rialto for a week. Cosmopolitan's big success, "When Knighthood Was in Flower," will continue at the Criterion, while "Pink Gods" will be shown at the Cameo and "On the High Seas" at Loew's State.

Only from the Strand, among the week-run houses, will the slogan, "It's a Paramount Picture," be missing.

Films Slated for Early Release

Paramount announces for release, on October 8, the Cosmopolitan production, "The Face in the Fog," which shares that date on the season's schedule with "The Old Homestead."

This is said to be one of the best stories from the pen of Jack Boyle, master writer of tales of crime and intrigue and their detection and author of "Missing Millions," in which Alice Brady is starred by Paramount. Alan Crosland directed. Lionel Barrymore and Seena Owen are featured with Lowell Sherman heading the supporting cast.

"Paths of Glory" Has Started

The harm that newspaper publicity, notoriety and fame can do persons in public life when the breath of scandal turns these forces against them is the central theme of the new William de Mille production for Paramount, finally titled "Paths of Glory," which has just started at the West Coast studios with Bebe Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford in the featured roles.

Added to Staff

George Marion, Jr., son of the famous actor, has been added to the Goldwyn scenario staff as an authority on foreign literature.

Vignola to Go Abroad

Following his completion of "Adam and Eva," a Marion Davies' production, which he is now making for Cosmopolitan, Robert G. Vignola expects to start on a trip around the world which will keep him away from New York for about four months.

The contemplated trip is in the nature of a combined business and pleasure jaunt. According to present plans Mr. Vignola will sail sometime in November. He will go through the Panama Canal, thence across the Pacific to the Hawaiian Islands, Philippines, Japan, China, India, the Straits Settlements, Arabia, Egypt and Europe. He will spend several weeks in Italy, after which he will return to New York. Mr. Vignola expects to be back in March or early April.

Pathe News Has Complete Record of Smyrna Fire

While the ashes of Smyrna are still warm, Pathe News is flashing on the theatre screens of this country a complete motion picture report of the frightful scenes of the first conflagration in the Turkish invasion of Europe. Exactly two weeks from the date of the Smyrna holocaust which shocked the civilized world, rushed from the blazing center of the new great war through the air and over six thousand miles of ocean and land, this faithful camera visualization was given to motion picture patrons in New York and other big Eastern cities of the United States.

The Pathe News exclusive film reached New York aboard the Aquitania on Saturday morning, September 30. It was immediately developed at the Pathe News laboratories, where prints were made while Editor Emmanuel Cohen and his editorial staff prepared and photographed the titles. The completed prints were distributed to New York theatres in ample time for their evening performances on that same day.

In achievements of this kind interest naturally centers in the man who overcame all obstacles in a race against time in a war-ravaged country to be on the scene when the thing happened, to do his work and transmit the results with all possible swiftness. In this extraordinary instance that man is George Ercole, Pathe News cameraman with a roving commission in Central Europe.

When the Turco-Greek controversy began to look dangerous, Ercole was in Vienna. Rome, with its Pathe News office and camera staff, was nearer; but Ercole, with his special experience and knowledge of conditions in the disturbed area, was the logical choice for the job.

It was Glattli, of the Paris Pathe News staff, who relieved Ercole of his precious camera report on his arrival at Paris after so many weeks of intensive travel and news photographing, and who took it by airplane to catch the Aquitania.

"One Week of Love" Ready Soon

Preparatory to his departure for the coast, where he will resume the supervision of the year's quota of Selznick super-specials, Myron Selznick, president of Selznick Pictures Corporation, has just about completed the cutting of "One Week of Love," which he brought on with him from Los Angeles a week or two ago. The production will be in the identical shape in which it will be offered to the public before another week has passed.

"One Week of Love" is the first of "Sixteen Only" which the Selznick Company have promised for the year. Elaine Hammerstein and Conway Tearle are costarred in the production, which is easily the biggest, most expensive, and best which the Selznick Company has ever handled.

Leatrice Joy in "Java Head"

In "Java Head," George Melford's latest production for Paramount, which has been started at the Paramount Long Island studio, Leatrice Joy, whose work in "Manslaughter," C. B. DeMille's spectacular Paramount production, won her much praise, will play the colorful role of Taou Yuen, the Chinese wife. This is the first time in Miss Joy's motion picture career that she has played a character role.

This story, by Joseph Hergesheimer, will be given an authentic and elaborate background, Paramount says.

"Old Homestead" to Be Released on October 8

In "The Old Homestead," released October 8, Paramount presents its box office ace of the current season. The company's executives are said to be unanimous in the opinion that it is the greatest audience picture Paramount has ever released, and some there are who frankly predict that it will top all other productions in the history of the screen in box-office receipts.

In the first place, they say, the play on which it is founded, written by the late Denman Thompson and acted by him for nearly twenty-five years, has an appeal to the American public equalled by no other play in the history of theatricals. The story is of the period of 1884, and the costumes are in keeping. For this reason, it is argued, the settings, costumes and characterizations are in no danger of becoming out of date, making the picture as good an attraction ten years from now as it is today.

To this point in its favor strength is added by the fact that Director James Cruze and the others who collaborated with him seem to have reached the very pinnacle in the technique and mechanics of motion picture production. The story in its original form is admittedly trite—a characteristic of all the successful American rural dramas. There is the wronged girl and the villain who steals the money with which to get her out of town; the innocent boy who is arrested for the crime, breaks jail and runs away from the entangling circumstantial evidence; the faithful sweetheart who waits through the years for the boy's return, and the inevitable mortgage on the old folks' farm which must be paid to satisfy the hard-hearted victim of the theft.

All these elements were retained in the picture by Perley Poore Sheehan and Frank Woods, who wrote the adaptation, and the original drama has been further enhanced by the skillful hand of Julien Josephson, the scenarist, who stands without a peer as a delineator of small-town and rural characterizations. Only at the end is there a change from the original story, but this change, it is claimed, is what will lift the picture from the plane of a fine drama well done and place it in the very front rank of sensational successes.

Instead of permitting the boy, Reuben, to be found by Uncle Josh in New York and bringing him back to the old homestead on New Year's Eve, the authors of the new screen version have sent Uncle Josh home unsuccessful in his search, there to face eviction from the old homestead. As the place is about to go under the hammer to the highest bidder and when the hearts of the spectators are torn by the pathos of the situation, a windstorm comes up. Gradually it increases in fury until it becomes a hurricane. Buildings are reduced to kindling wood and trees are uprooted and hurled across the fields. Lem Holbrook, in fear for his life, confesses his guilt to his father, and Reuben, at the very height of the fury of the storm, finds his way to the firm and sheltering walls of the old homestead. The storm, it is said, is built up with marvelous realism, creating thrill and suspense which no audience can resist.

Now for the cast: Theodore Roberts plays Uncle Josh Whitcomb, the Pole immortalized on the stage by Denman Thompson; George Fawcett is Eph Holbrook; T. Roy Barnes is Happy Jack, the tramp; Harrison Ford is Reuben, and Fritzi Ridgeway is Ann. These are the featured players. Then there is James Mason as Lem, Kathleen O'Connor as Rose Blaine, Ethel Wales as Aunt Matilda, Edwin J. Brady as Ike Goodsell, Frank Hayes as Si Prime, Z. Wall Covington as Seth Perkins and Charles Williams as Gabe Waters.

Editors Pay Visit to Studios

The 300 members of the Southern California Editorial Association visited the Goldwyn studios at Culver City, Calif., on Tuesday of last week and saw Rupert Hughes direct the filming of a motion picture and experiment with new lighting effects. They were introduced to the players now appearing in pictures and watched various phases of motion picture making.

Five photoplays are now in the editing and titling stage at the Goldwyn studios. These pictures are "Broken Chains," "The Strangers' Banquet," "Gimme," "The Christian" and "Passions of the Sea."

WILL YOUR HEART BOUND? WILL YOUR PULSE LEAP? WILL YOUR TEMPERATURE RISE
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Sawyer & Lubin Form New Producing Organization

ON his return to New York this week, following an absence of several months, Herbert Lubin announced the formation of a new $2,000,000.00 picture organization to be known as Associated Pictures Corporation. The business of the new company will be to produce and market motion pictures in feature length.

The first production under the auspices of the new organization has just been completed, a picturization of the famous novel, Quincy Adams Sawyer. This feature was made in the Metro studios in California, under the supervision of Arthur H. Sawyer, directed by Clarence Badger, formerly of Goldwyn, and employs a long list of stellar names, including Blanche Sweet, Elmo Lincoln, of Tarzan fame; Barbara La Marr, one of the outstanding figures of the current Broadway screen success, "Prisoner of Zenda" Lon Chaney, John Bowers, Louise Fazenda, June Elvidge, Hank Mann, Joseph Dowling, Victor Potel and a host of other players known to practically every movie fan in every section of the world.

Quincy Adams Sawyer, which will be released by Metro Pictures Corporation as one of the outstanding specials of the year, will be followed by a series of productions adapted from the pens of famous authors and employing large casts, comprising the most famous names obtainable from the ranks of present day film stars.

In the formation of Associated Pictures Corporation, Herbert Lubin has associated with the new enterprise some of the leading figures in the world of finance and banking. The president of the company is Marcus Jacobowsky, a man of vast financial and banking experience. Herbert Lubin needs no introduction to the world of films. During the past ten years his connection as holder of the Metro franchise for the entire Dominion of Canada, his work as organizer of S-L Pictures, which has produced a series of remarkable feature successes for Metro Pictures Corporation, and his forming of Petrova Pictures Corporation, which made a series of features, starring Madame Petrova for First National, has established him as one of the leading figures in the world of production and distribution.

Arthur Sawyer, supervisor of production for Associated Pictures Corporation, has been intimately connected with studio work for a period of several years and the series of S-L special pictures for Metro is being made under his direct supervision, as well as the first big special of the new company, Quincy Adams Sawyer.

Herbert Lubin issued the following statement this week concerning the new company: "Associated Pictures Corporation has acquired all of the assets of S-L Finance Corporation, including valuable contracts and franchise rights. The contracts provide for the production of S-L pictures in the Metro studios with distribution through the various Metro exchanges throughout the world. The economic and financial management of Associated will be in the hands of Marcus Jacobowsky.

"The production of pictures will be under the personal supervision of Arthur H. Sawyer, who will receive the benefit of the facilities of the Metro studios and its vast array of specialists in every line of screen endeavor. The policy of the company will be to employ only the best talent in the way of writers, directors, players and cameramen.

"We have already acquired the works of such writers as Charles Neville Buck, Eugene Walter, Calvin Johnston, Freeman Tilden, Percival Wilde, Thomas Beer, Guy Bolton, Willard Mack and others equally well-known. Following the production of Quincy Adams Sawyer, our first special made for Metro, we will produce a story from the pen of Willard Mack, now called 'Your Friend and Mine' and which he has made famous on the speaking stage.

"Following this an announcement will be made concerning a story which is known to practically every picture goer in the world, namely, 'The Shooting of Dan McGrew.' This poem will be given a wonderful production and should make film history."

San Francisco Critics Praise Ray's Newest

Both public and critics were quick to enthuse over and praise Charles Ray and his newest photoplay, "A Tailor Made Man," a United Artists release, when it was shown at the Strand Theatre, San Francisco.

"A screen comedy-drama of the higher type," said the critic for the Bulletin. "Here is a photoplay as refreshing as mountain air, replete with wit and wisdom, which affords Charles Ray one of the best vehicles of his career. Its humor springs naturally from a combination of logical events and its thrills avoid the melodramatic and are all within the bounds of probability."

"Charles Ray achieves distinction in 'A Tailor Made Man,'" said the critic of the Examiner. "There is a whimsical tenderness, a touch of quaint poetry, a certain friendliness that marks his interpretation of the principal character."

"'A Tailor Made Man' has all the elements of the perfect picture," said Curran D. Swint in the Call. "There is story, romance, comedy, compelling drama and thrills. It easily can be credited as Charles Ray's greatest picture to date. Throughout the entire showing the audience was in a state of sustained good humor."

"'A Tailor Made Man' is a triumph for the young star, Charles Ray," said the reviewer for the Chronicle, "and gives promise of even greater things. It is a delightful comedy and seems all too short, and because of its interest one regrets the end of the story."

Herbert Lubin, organizer of Associated Pictures Corporation, and Arthur H. Sawyer, supervisor of production.

Business Survey

(Continued from Page 553)

ing lower, Retail sales of staple commodities have decreased since "peak"; picked up since low stage of slump.

New Hampshire. Alfred R. Newall, the Daily Patriot, Concord. Average income per capita remains about normal. Cost of living lower, if it has fluctuated at all.

Manchester. Frank Knox, Union and Leader. Local conditions temporarily upset by textile strike.

New Jersey. Marc P. Dowdell, The Times, Trenton: Industries, which have been slow to feel pickup now showing its effects. Cost of living has reduced from peak but is still 150 per cent. higher than 1913. Slight trend upward at present.

New Mexico. M. B. Hening, editor, The Herald, Albuquerque: Outlook for business in fall and winter better than same time last year, provided labor troubles are settled.

New York. George J. Hurst, editor, Daily Financial America: Country is choked with gold. This is the backing of both our currency and credit mediums. As we only need about 40 billions of both of these and at present have sufficient gold to extend them to over 100 billions, our needs are more than amply covered. The danger of inflation is, however, our greatest menace. Human nature is still subject to the temptation of extravagance. From present indications we will have bumper crops at fair prices. This means comfort for 12,000,000 of our agriculturists and raw materials for 50 per cent. of our factories. The buying power thus engendered will reflect itself in almost evey other line of our activity. The cost of living will, in my opinion, go up again. In fact, it is now higher than on January 1, 1922. This is attributable to our plethora of money and lack of real leadership, both politically and industrially. With plenty in our till we are prone to give way too easily to demands we must know are harmful. Unemployment is decreasing. Those out of work today are mostly strikers who choose to be idle. This does not hold in the marine shipping lines. The outlook generally is optimistic and soundly so.

North Carolina. C. R. Sumner, The Charlotte Herald, Charlotte. Business situation will continue to improve, because the farmer and the cotton mills are getting in better condition every day.

Charlotte. J. S. Parham, editor, The Observer: Cost of living slightly lower. Retail sales of staple commodities have increased. Business men and bankers optimistic and believe conditions and business will improve slowly but steadily.

Cincinnati. W. F. Wiley, The Enquirer, Cincinnati: There has been practically no change in income per capita during last six months. Figures show wages have remained at practically the same figure except in certain isolated cases where a cut of 10 per cent. has been made, such as banks, etc.

Making New Film

Marshall Neilan will produce "Tess of the D'Urbervilles" in conjunction with Goldwyn Pictures Corporation.

The rights to Thomas Hardy's famous novel have been acquired by Marshall Neilan and Goldwyn Pictures Corporation and it will be produced shortly as one of Goldwyn's Big Twenty.

Mr. Neilan is keenly interested in "Tess of the D'Urbervilles" as a screen vehicle and is of the belief that it will be a bigger and more dramatic picture than anything he has yet done.

Goldwyn has arranged with Dorothy Farnum to write the continuity for "Tess."

"L" Seen in Scene of "Outcast"

There is one place in New York where the "L" traffic is not congested. It is at the Long Island studio, where a bit of the Sixth avenue elevated has been constructed for movie purposes. The street scene, which shows one entire block of Washington Place west of Sixth avenue, was constructed for scenes in Elsie Ferguson's latest Paramount picture, "Outcast."

Film Will Be at N. Y. Strand

"Oliver Twist" will be an Associated First National Pictures release. It will enter an engagement at the Mark Strand Theatre commencing October 29.

A big exploitation campaign is already being planned by both the Coogan representatives and those in the Strand and First National offices. The national release date for "Oliver Twist" will be late in October or early in November.

Plays Opposite Dalton

Robert Ellis, who played the leading male role with Alice Brady in her latest Paramount picture, "Anna Ascends," which was recently completed at the company's Long Island studio, has been engaged to play opposite Dorothy Dalton in her next picture to be put in production next week at the Long Island studio. This picture, temporarily titled "Black Fury," is an original story for the screen by Edmund Goulding and will be directed by Victor Fleming.

SCENE FROM "THE PURPLE HIGHWAY,"
featuring Madge Kennedy, supported by an all-star cast including Monte Blue, Vincent Coleman, Pedro De Cordoba and Dore Davidson.

Say "Remembrance" Is Great Picture

Goldwyn and Rupert Hughes believe they have another "Old Nest" in "Remembrance," which is this week's offering at the Capitol Theare, New York, and will be nationally released on Sunday, October 8.

The big auditorium of the Capitol Theatre, New York, and noon and, beginning soon after six o'clock in the evening, even standing room could, with difficulty, be bought, it is said.

Many of the newspaper critics stated, says Goldwyn, that "Remembrance" is a picture of universal appeal. It was shown in Los Angeles a week earlier than in New York and the critics there praised it highly, it is said.

F. B. O. to Release "The Third Alarm"

Film Booking Offices of America, whose Emery Johnson production, "In the Name of the Law," has been drawing big houses, it is stated, announces the second Johnson production to be released through them.

Just as "In the Name of the Law" presented an intimate home-life drama of the American policeman, this new picture, entitled "The Third Alarm," will, it is stated, offer a true picturization of the life of a member of a big city fire department. F. B. O. promises exhibitors in this picture the same wide exploitation possibilities which were offered in "In the Name of the Law." This last named picture allowed the exhibitor to co-operate with the local police departments to such an extent that the officials often staged police parades and exhibitions to advertise the picture. In the same way the full co-operation of the local fire departments will be given "The Third Alarm."

Not only, it is stated, will "The Third Alarm" be a worthy successor of "In the Name of the Law," considered from an exploitation standpoint, but its entertainment values, it is reported, will equal, and probably surpass those of the police drama.

To Support Ferguson

William H. Powell, who plays Duke Francis in "When Knighthood Was in Flower," has been added to the cast of Elsie Ferguson's latest Paramount picture, "Outcast." He will play the role of De Valle, a South American. John Davidson was originally announced for this part, but owing to a vaudeville engagement was unable to play it. Powell will be remembered by Broadway theatregoers as the man who took James Rennie's part in the stage play, "Spanish Love," last season.

Associated Authors Begin Work

With a cast of superior excellence, headed by May Allison as star, Associated Authors, John Howard Carr, president, started work last Monday on the first of six productions which it has contracted to make for release through Associate Exhibitors.

The first picture will be an adaptation of Hapsburg Liebe's "The Broad Road", a novel which was printed originally in Collier's and created somewhat of a furore. May Allison in the star role, that of Rosemary, will be supported by Richard C. Travers as leading man; Ben Hendricks, Jr., as the heavy; Mary Foy, Emile La Croix, Joseph Flannigan and Charles MacDonald.

All the exterior scenes for the production will be shot near Orlando, Fla., where Associated Authors have begun the construction of commodious studio buildings. After a few weeks the company will return to New York for the taking of the interiors.

Associated Adds to Sales Force

W. B. Frank, general sales manager of Associated Exhibitors, has just announced several additions to the organization's large and rapidly growing sales staff.

A. M. Van Dyke and W. L. Merrell have been added to the force working out of the Minneapolis office, making three men in that territory.

Abe Frankle becomes Associated representative in the Des Moines territory.

Harry Wellington, formerly American Releasing Company's Kansas City manager, is now an Associated salesman at that branch.

Nat Marcus has been appointed a sales representative in Albany territory, and C. A. Molte has rejoined the Pittsburgh staff after a six months' leave of absence because of illness.

L. Hilyer Directing

Lambert Hilyer is directing "Miles Brewster and the Super-Sex" at the Hollywood studios, for distribution by American Releasing Corporation. The story is by Frank R. Adams. The screen adaptation was made by Hilyer and the cast is headed by Robert Gordon.

First of Series

The first of the series of Selznick special productions for the new season is "One Week of Love," which has just been completed. Elaine Hammerstein is the star.

DO YOU THINK YOU WILL REALLY BE ABLE TO TELL
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

Six Releases Scheduled by Universal for October

A GROUP of five five-reel Universal attractions, featuring such stars as Gladys Walton, Ed. (Hoot) Gibson, Henry B. Walthall, Ralph Graves, Marjorie Daw, Frank Mayo, Lois Wilson, Jack Mullhall and Ralph Lewis, are being made available to exhibitors during the month of October. In addition, "Human Hearts," a Universal-Jewel production, starring House Peters, is being booked for immediate showing.

The Universal attractions include "The Long Chance," "The Girl Who Ran Wild," "The Lone Hand," "Wolf Law" and "Broad Daylight." Universal officials characterize these five pictures as the strongest group ever put out by Universal in a single month.

"Human Hearts" was adapted by King Baggot from Hal Reid's celebrated rural drama of the same name. Following a successful and extended run at the Central Theatre, Broadway and Forty-seventh street, the feature had highly successful runs in the Chicago Theatre, Chicago; the Granada Theatre, San Francisco; the Capitol Theatre, Detroit; the Merrill Theatre, Milwaukee; the Cameo Theatre, Pittsburgh, and elsewhere.

At the same time it was being shown in the United States, it was shown in the Gaiety picture house, Manchester, England, where it played to packed houses for the entire week, it is said.

"The Long Chance," the first Universal attraction released in October by Universal exchanges, also has met with a warm reception from exhibitors and theatregoers, it is said. The story was written by Peter B. Kyne, and was directed by Jack Conway. It features a trio of popular stars —Henry B. Walthall, Marjorie Daw and Ralph Graves.

"The Girl Who Ran Wild," Gladys Walton's October special, was adapted from Bret Harte's celebrated story, "M'liss." It was directed by Rupert Julian. It is scheduled for release October 9. "The Lone Hand," Universal's release for October 16, is a new Edward (Hoot) Gibson picture, directed by Reaves Eason. Supporting Hoot is Marjorie Daw, seconded by a strong cast.

"Wolf Law," Frank Mayo's latest feature, will be released October 23. It is a story of the Ozarks, written by Hugh Pendexter, and directed by Stuart Paton. Sylvia Breamer plays the leading feminine role.

Universal's last October release will be "Broad Daylight," a feature production made by Irving Cummings, with Lois Wilson, Jack Mulhall and Ralph Lewis in the featured roles. Miss Wilson, a former Universal star, was loaned to Universal for this picture by the Famous Players-Lasky Corporation. The picture was adapted from a story by Harvey Gates, and combines New York society settings with South Sea sequences. The picture is set for release October 30.

"Wolf Law" and "Broad Daylight" are the first two pictures of the "Prosperity Nine," Universal's second group of first-class features for the 1922-1923 season. The earlier October releases belong to the "Winning Nine," the first fall feature group put out under the Universal banner.

Hughes Praised by Banqueting Editors

Goldwyn Pictures Corporation has just received a telegram from its studios in Culver City, Calif., that a signal honor has been paid to its first release for the season, the new Rupert Hughes' photoplay, "Remembrance."

The Southern California Editorial Association, consisting of editors of 300 newspapers in that section of the country, asked that the picture be shown to them after their banquet on Monday night last at Los Angeles. Their recollections of Mr. Hughes' former super-feature, "The Old Nest," was responsible for their petition to be allowed to see "Remembrance" in advance of its release.

The author of the film was invited to attend the banquet and address the assembled editors. After the screening, Mr. Hughes was the recipient of congratulations.

Vitagraph at Work on New Pictures

The Vitagraph studio at Hollywood, California, is actively engaged in the making of winter productions which include a special, several features and a number of comedies.

Work has been started on a David Smith production, "The Ninety and Nine," adapted from Ramsey Morris' play of the same name. This spectacle will be released in the late fall. David Smith also directed "Black Beauty," "The Little Minister, "The Courage of Marge O'Doone" and "Flower of the North."

Larry Semon is at work on a comedy dealing with the Northwest. The popular favorites of the Semon comedies support the star in this production. Earle Williams has just completed final shots of "You Never Known." The star is supported by such well known players as Gertrude Astor, George Field, Claire DuBrey, Coy Watson, Jr., James Conway, Louis Dumar, Walter Cooper and Leonard Trainor.

Alice Calhoun is preparing to start on another story shortly.—William Duncan is taking a brief respite after finishing "When Danger Smiles." Jimmy Aubrey is about to commence work on another comedy.

Engages 21 Exploitation Men

Assignment of exploitation men to each exchange is being completed this week, according to announcement from the Goldwyn Distributing Corporation. While the personnel of the force has been determined, several names are withheld for the present on account of the fact that the men have not completed their engagements with other organizations.

Each field man will be known as a Goldwynner and arrangements are being made to provide a force so large and so mobile that every exhibitor who desires the service can be given attention. There will be one man in each exchange and others will be assigned to the new branches as rapidly as they are opened. The assignments of the men will be announced next week.

What information do you want?

How can you get it?

Write our Regional News and Gossip Department and a quick reply will be forthcoming.

Let us be of real service to you.

Choose Title for Griffith Film

D. W. Griffith has definitely decided to call his new photoplay "One Exciting Night". The confusion regarding the title was ended when the notice was served on officials of the Griffith organization that the other title which had been considered, "The Haunted Grange," was protected by copyright and could not be used.

Difficulty in getting a suitable theatre for the New York opening of "One Exciting Night" sent Mr. Griffith to Boston for the first showing for his latest picture, a mystery story. It will begin an indefinite engagement at the Tremont Temple, Boston, October 9th. Prior to opening there Mr. Griffith will take the picture to Newport for a short run.

To Be Shown in Three Cities Simultaneously

Arrangements have just been completed for the special presentations of "Douglas Fairbanks in Robin Hood," to be shown simultaneously in New York, Chicago and Los Angeles.

H. D. Buckley, Fairbanks' theatre representative, has just closed negotiations for the Lyric Theatre, in New York, and the George M. Cohan's Grand Opera House, in Chicago, for the showing of the big Fairbanks special. Grauman's new Hollywood Theatre, in Los Angeles, will open with "Douglas Fairbanks in Robin Hood," and all three engagements will be presented almost simultaneously about the middle of October.

The arrangements made for all three theatres are for extended runs, playing at regular theatrical scale of prices, and it is confidentially expected that the picture will enjoy the public support of this greatest film romance for some time to come.

Universal Finishes Gibson Picture

Universal has completed another western comedy drama starring Hoot Gibson. It is "Ridin' Wild," an original story written and scenarized by Roy Myers. Nat Ross, who made Hoot's recent success, "The Galloping Kid," directed it. Opposite Gibson is Edna Murphy and William Welsh.

SHOULD FATHER BE CONSULTED
"When Love Comes"
ASK YOUR NEAREST F.B.O. EXCHANGE ABOUT THIS SURE FIRE BOX-OFFICE WINNER

In the Independent Field

By ROGER FERRI

Newsy Bits

Between Yum Kipper and the World's eseries, the week just closed was the quietest of the year, and found the exchanges minus the wholesale activity noted during the past few weeks.

Canadian producers of independent pictures are sparing no effort to increase production there. Independent distributors this week were besieged with many offers from Canadians who have pictures for the American market.

W. E. Shallenberger, president of Arrow Film Corporation, stopped off at Philadelphia early this week and was joined there by Tony Luchese, who accompanied him to Baltimore, where they inspected the new Progress Exchange, which the Philadelphian opened last week.

Harry Houdini is making a personal appearance tour in conjunction with the showing of his independent feature, "The Man From Beyond." This week he appeared at the Globe, Boston, while next week he moves to the Madisou Theatre, Detroit.

Minter Film Exchange of Detroit this week purchased the Michigan rights to the Pete Morrison series of westerns.

Frank E. Beecher, of Detroit, will road show "The Parish Priest," starring William Desmond, through Michigan this season, according to word from that city.

Exhibitors from five states attended the opening of the new Pioneer Film Exchange Building, iu Bostou, on Tuesday afternoon, October 3. A special luncheon to the exhibitors by Harry Seigal featured the opening.

David Mundstuk, formerly president of the Strand Features, Inc., having satisfactorily adjusted all differences between James Minter and himself, announced in Detroit this week that he will soon open his own distribution at 304 Joseph Mack Building. His first production for release will be "The Black Panther's Cub."

Joe Horwitz is another Detroiter who is back in the business. He has started with a bang and his first release is "Ten Nights iu a Barroom."

The past week saw the opening of six new exchanges in various sections of the country.

The Jewish holidays for the past fortnight kept many of the out-of-town buyers at home, witb business materially affected.

There was a report current this week in Philadelphia that the Stanley circuit would follow in the footsteps of Fitzkelstein & Rubin and open an exchange to handle independent pictures exclusively. This report was run down by the Philadelphia correspondent of this department and found to be untrue.

From California comes the encouraging report that the number of houses using independent pictures this year, as compared with 1921-22, has almost been doubled.

Ben Amsterdam, of Masterpiece Attractions, Inc.; David Segal, of Royal Pictures, Inc., and Lou Berman, of Independent Film Corporation, all of Philadelphia, were New York visitors this week.

The Week in Review

TALK is just as cheap as some people make it. At times there is altogether too much talk prevalent. When there should have been definite action, certain forces in this business have talked their loudest. They have promised and promised, until today their promises are as important and as reliable as Bolshevik notes. If you don't mean what you say; if you cannot substantiate your contentions; if you cannot fulfill promises made to your clients, *you most certainly cannot hope to be taken seriously by your most intimate friends.*

SOME Broadway theatre men have a peculiar idea of the definition of showmanship. It is next to impossible for an independent to obtain proper representation on Broadway. For this situation one can blame two reasons. One is the control of the houses by national distributing companies—and the other is the reluctance of the theatre men to give independents the opportunity to properly show their wares. Until this situation has been cleared, Broadway as a "show barometer" cannot be taken seriously, for it is a one-sided proposition, with the public getting what the managers force on them.

WILL NIGH is deserving of the congratulations of every man in this business. In "Notoriety," the first L. Lawrence Weber-Bobby North release, he has given the independent market a production that will survive any test. It has "meat" and plenty of it. It isn't melodrama. And it isn't hokum. It's a production replete with good common sense. It entertains superlatively. Mr. Nigh IS a genius. He does not require a million dollars with which to make pictures that the public will enjoy; his is truly an art.

WHEN Will Nigh directed "My Four Years In Germany," he attracted much attention. There were those who ridiculed his effort. But the Warner Brothers thought otherwise. What that picture did at the box office is now pleasant picture history. Then along came "Why Girls Leave Home." Some of the shrewdest men in the picture business smiled when the title was mentioned. But once again Mr. Nigh proved convincingly the truth of that time-worn adage: "He laughs best who laughs last." And "School Days" is still a fresh memory of the genius of that director.

NOW comes "Notoriety." To fully appreciate this production, Mr. Exchangeman and Mr. Exhibitor, you must necessarily see it yourself. Seeing's believing. And this picture is so convincingly powerful, so far superior to "School Days" and "Why Girlls Leave Home" that really there is no comparison. Perhaps, the cost of production was only a trifle more than that represented by both the Warner features, but artistically and commercially "Notoriety" is bigger and better a picture than either of those. "Why Girls Leave Home" was more of a problem picture and a splendid one. "School Days" was a production with a novelty twist that put it in a class by itself and proved its worth by establishing numerous new records. But "Notoriety" is a page from every day life. There is nothing superfluous, nothing mechanical. You smile naturally. And you sob naturally. It's all so real.

ONLY a producer who has made a minute study of his public of the likes and dislikes of movie fans could have produced the picture that Will Nigh has given the trade in "Notoriety." Right now the picture is a bit too long, but this is no shortcoming, for, really, there is so much action in the production that it could have been well released as an episode play of a newer type, a serial of four episodes, with each release a complete story in itself.

NOTORIETY" will make people think. It will make them sit up and take notice. But more than anything else, properly exploited, it will make barrels of money for live exhibitors. f you want a picture that is different, that compares favorably with the best on the market today in the way of straight drama, then you owe it to yourself and to your patrons to book "Notoriety."

JESSE A. LEVINSON is a credit to the independent market. Mr. Levinson is more than a distributor; he is a lawyer and business man, who has entered this branch of the industry because of its possibilities. He has acquired rights to a series of productions, one of which, we understand, is a costume feature. All of which testifies to the foresight of this gentleman. Pictures like "The Prisoner of Zenda," "Robin Hood" and "When Knighthood Was In Flower" will reap fortunes for exhibitors, for there is a big demand for such product. All of which means that J. A. Levinson has stolen the march on many of our pioneers.

Studio News

When William A. Seiter completes production on "The Beautiful and Damned," starring Marie Prevost, this picture now being in its sixth week of production, it is expected that he will tackle "The Little Church Around The Corner," for which Olga Printzlau has written a modern story.

Louis J. Gasnier will direct the B. F. Schulberg production, "The Hero," for which an all-star cast has been engaged. Carl Struss will turn the crank. Eve Ansell furnished the scenario.

Burton King has completed his latest production, temporarily entitled "The Shylock of Wall Street," co-starring Zena Keefe and Dore Davidsou. The picture's title is expected to be changed to "When The Bliud See." No distribution arrangements have as yet been made.

Dell Henderson and his all-star company are in Maine turning out "Jacqueline," a James Oliver Curwood story, which Arrow will handle on the independent market.

Mrs. Rodolph Valentino (Jean Acker) returned to New York from Providence, R. I., this week where she made personal appearances and will start next week on a new picture that will be made for distribution through the Amalgamated Exchanges of America, Inc.

Ben Silvia is now the able assistant of Burton King, who will start on his next production some time late this month.

The Thomas Dixon production, "The Beast," is expected to be completed next week.

Word was given out this week that the next feature starring Johnny Hines will not be started until late in the Winter. That star will make a personal appearance tour prior to his return to the studio.

Charles C. Burr, producer of many independent box-office winners, was confined to his bed for several days with a severe cold.

Ivan Abramson is working on story for his next feature in which an all-star cast will appear.

Bobby North and Will Nigh are busy these days preparing for the next special picture that the latter will produce for Independent distribution through North's offices.

Zena Keefe is expected to be among the list of stars that Amalgamated Exchanges will feature in forthcoming releases, according to information obtained from an authentic source.

Parker McConville has signed with Warner Brothers for the role of Mary Noble in "The Beautiful and Damned" on which production is now in full swing.

John P. M. McCarthy, producer of "Out of The Dust," was scheduled to arrive here preparatory to making a series of pictures inspired by the Frederic Remington paintings.

Abe Warner will spend the greater part of the winter at the Warner studios, which is a bee hive, three productions being under way.

From San Francisco comes word that three independent productions are under way there. The pictures are being financed by local investors.

New England Lauds Will Nigh at Showing of "Notoriety"

BOSTON, Mass. (Special).—Confident he had a production worthy of exhibition at any theatre and before any audience, Sam Grand, of the Federated Exchange of this city, treated some 400 exhibitors and their wives, film men from New York, and local and national trade press editors, to the first showing of "Notoriety," a Will Nigh special, which L. Lawrence Weber-Bobby North are releasing in the independent market. The pretentious showing was staged at the exclusive Copley Plaza Hotel of the Back Bay section of the City of Culture.

From all six New England States — Massachusetts, New Hampshire, Vermont, Maine, Rhode Island and Massachusetts —came representative exhibitors who enthusiastically and loudly applauded the feature, which is reviewed elsewhere in this issue. The exploitation possibilities of the production were quickly grasped by exhibitors, who acclaimed it to be "the greatest picture ever produced by Will Nigh." In fact, Mr. Nigh is responsible for the entire production, for he not only directed it, but he also conceived the story, which deals with a vital issue, and wrote the scenario.

Boston has been the scene of many elaborate trade affairs, but the one held here on Tuesday night, Oct. 3, surpassed them all. In dollars and cents it should prove a wonderful business stroke for Mr. Grand, for the picture should be one of the biggest sellers of the current season in the independent market. It was a chummy aggregation of exhibitors, who viewed the production from a cold business angle. But they joined their wives, daughters, sweethearts and dyed-in-the-wool "movie fans" in applauding the picture when the last flicker had died out.

Among those from out of town who were in attendance were the following: Bobby North of L. Lawrence Weber-Bobby North; Sam Saxe, sales manager of the same firm; Mr. and Mrs. Will Nigh, Sidney Samson, manager of the Buffalo, N. Y., Grand-North exchange; Ben Amsterdam, of Masterpiece Attractions, Inc., of Philadelphia; Robert E. Welsh, editor-in-chief, Moving Picture World; Fred Beecroft, advertising manager, Motion Picture News; Roger Ferri, independents' editor, Moving Picture World; John Spargo, Exhibitors' Herald, and Lawrence Boynton and George Blaisdell, Exhibitors' Trade Review, all of New York.

The New York party made the trip to and from Boston as the guests of Bobby North.

Philadelphia may be America's Slumberland, but there is nothing sleepy about Ben Amsterdam, who was the life of the party. Ben had so much confidence in Will Nigh's directorial ability that he contracted for rights to the picture before that showman shot the first scene. After seeing "Notoriety" for the first time here, Amsterdam congratulated himself on having purchased it.

Harry Ascher was on hand—very much so. At the dance that followed a splendid banquet at which Messrs. Nigh and North were introduced to the exhibitors, Harry proved conclusively to his friends that he is as nifty a terpsichorean artist as he is exchange manager. For be it understood, Harry Ascher is manager of American Feature Films Exchange here.

And Harry serves notice on golfers in New York that he will be in the metropolis next week for the express purpose of "taking on the best New York has."

Bobby North is a showman. And he has surrounded himself with none but showmen. Sam Saxe worked like an old trouper "setting" the boys, but a mighty good job he did of it.

Several of the bookers for the more important New England circuits were on hand and expressed themselves as being well satisfied with the production. "Notoriety" will open at one of the Boston first-run houses late this month.

Sid Samson, of Buffalo, was another exchangeman who will handle "Notoriety," who came on to Boston to catch his first glimpse of the picture. After he saw the feature, he commented: "My trip was a complete success. Here's one picture that will make every exhibitor sit up and take notice."

Jake Conn, who manages the Gayety Theatre, Providence, R. I., was here and conveyed the regrets of the managers of New England's second largest city at being unable to attend. However, "Notoriety" will be given a first-run showing at either the Rialto or Victory Theatre there next month.

The New Hampshire exhibitors were well represented, something like thirty-five of them being on hand.

Charles Pettijohn, of Will Hays' organization, was a guest at the showing and spoke briefly on censorship, warning the exhibitors of the harmful possibilities of such legislation.

Will Nigh starts production on his next feature some time early next month. He and Bobby North are reading several stories, one of which will be adapted for screen entertainment.

The New York party made a trip to Film Row early Wednesday morning. Harry Segal's new quarters were visited. Harry has his own building now and it looks like a big year for the New England Pioneer Exchange.

Ben Amsterdam may have his exchange in Philadelphia, but that means not a thing, for there is no limit to the popularity of this gentleman. And if we were to count the number of friends Ben has in New England we venture the statement that he is losing money by not opening up an exchange here.

Among those who attended the showing, which was followed by a dinner, were the following: Jacob Alpert, of the Comique Theatre, Salem, Mass.; Ray S. Averill, Codman Square Theatre, Boston; Mayor Curley, of Boston; Channing Cox, of Fenway, Mass.; Charles S. Davidson, of the Unique Theatre, Boston; William F. Eddy, of the Star Theatre, Bristol, R. I.; R. C. Fox, Boston; George S. Harding, of Day Square Theatre, Boston; Samuel Kerson, of Bangor, Me.; George S. Leonard, of Star Theatre, Taunton, Mass.; William London, of Boston; J. Morency, of Plaza Theatre, Salem, Mass.; Mrs. W. Munster, of Waldorf Theatre, Waltham, Mass.; M. E. O'Brien, Mystic Theatre, Malden, Mass.; T. E. Rogers, Reading Theatre, Reading, Mass.; Charles R. Schlesinger, Gray Theatre, East Boston, Mass.; A. Serlea, Main Street, Waterbury, Conn.; Al Somerby, Bowdoin Square Theatre, Boston; Ed C. Trumbull, Reading Theatre, Reading, Mass.; Harry T. Wasserman, Eagle Theatre, Roxbury, Mass.; Richard A. Wheeler, Memorial Theatre, Wilmington, Vt.; William White, Bliven Opera House, Westerly, R. I.; Al Courture, Crown Theatre, Manchester, N. H.; Maurice H. Conn, Sterling Theatre, Concord, N. H.; Jacob Conn, Gayety Theatre, Providence, R. I.; J. E. Thayer, Leddy Hall, Epping, N. H.; Oliver F. Thayer, Town Hall, Epping, N. H.; Louis P. Hammil, Olympia Theatre, Epping, N. H.; Frank Lydon, Olympia Theatre, South Boston, Mass.; Richard Morrisey, Olympia Theatre, South Boston, Mass.; Sol S. Hayes, Pythian Opera House, Booth Bay Harbor, Me.; J. E. Sharbonneau, Eagle Theatre, Manchester, N. H.; Victor Chars, Eagle Theatre, Manchester, N. H.; N. Orbach, Crown Theatre, Lowell, Mass.; Sam Torgan, Strand Theatre, Lowell, Mass.; Phil D. Bloomberg, Strand Theatre, Boston; L. Rothenberg, of Brookline, Mass.; L. Allen Harrison, of Malden, Mass.; Jacob Moss, of Brookline, Mass.; Fred Shadey, Allston Theatre, Allston, Mass.; J. Friedman, of Revere Theatre, Revere, Mass.; H. Sander, of Revere Theatre, Revere, Mass.; F. Laycock, Durrell Theatre, Cambridge, Mass.; Minor Crozier, Boston; Thomas L. Dooley, of Majestic, Arctic, R. I.; Miss Smith, of Orient Gardens, East Boston, Mass.; H. A. Hackett, of Medford, Mass.; M. O'Malley, National Theatre, Boston; A. Montague, of Boston, and J. Flanagan, of Olympic Theatre, Boston.

It was a splendidly staged affair with every credit going to Mr. Grand, who ranks among the country's best independent exchangemen.

Despite the fact that the "party" did not break up until the wee hours of the morning, Wednesday morning found everybody on the job bright and early—and with all Film Row complimenting the director and distributors of "Notoriety."

Sam Grand will send a ballyhoo float, mounted on a truck chassis, throughout New England advertising his features for the coming season.

Never before have New England's exchangemen presented such a prosperous front. Everybody is talking "big business," with the exhibitors once more smiling. And an exhibitors' smile means only one thing on any Film Row.

An enterprising newspaper rushed through Film Row shouting, "Ku Klux Klan Attacks Irish and Jews!"

Whereupon the enterprising Amsterdam rushed forward with:

"That's a notorious bunch."

And Bobby North supplemented that statement with:

"Another crowd that believes it'a 'notoriety' that brings fame!"

This was Sam Saxe's cue to invite the party to another New England "Blackstone."

When it was all over, T. E. Rogers, of Reading, Mass., was seen approaching Harry Ascher with the query:

"When'll we have another party?"

On Tuesday afternoon, October 4, Harry Segal was host to out-of-town exhibitors and exchangemen at a luncheon that featured the opening of his new exchange.

Film Exploitation Viewed by Bankers

Five thousand bankers, delegates to the forty-eighth annual convention of the American Bankers' Association and representing nine-tenths of the banking resources of the country, were given a concrete idea of how pictures are sold to the public by witnessing the spectacular exploitation staged in the heart of New York's Broadway by Eddie Bonns for the Warner Brothers. The feat was in the nature of a welcome to the bankers and it was put over during the theatre hour, with dense crowds flooding the gay White Way.

The bankers and thousands of other people thronging the thoroughfare were held interested by the Warner Brothers' float of seven books which are being produced at the Coast studios. The float, now on its way to the Coast, was preceded by a touring car on which was stationed a cameraman, and it was followed by a sight-seeing bus containing a fifteen-piece brass band. Powerful sunlight arcs streamed down upon the procession from the dome of the Capitol Theatre, and from the roof of the Mecca Building, 1600 Broadway.

Belasco Signs Miriam Cooper

A new producing organization to be known as the Belasco Productions, Inc., headed by Edward Belasco, brother of David Belasco, has been formed in New York, according to George H. Davis, eastern representative of the company, which has established offices at 1600 Broadway, New York. The first picture it will produce is "Her Price" with an all-star cast headed by Miriam Cooper and including Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester. Dallas M. Fitzgerald is directing.

Belasco Productions, Inc., also has secured the screen rights to other stories, among them Anna Blake Mezuida's "Dancing Feet," and Ester Birdsall Darling's "Baldy of Nome." The former picture will in all probability be the second release of the new company. Mr. Davis is perfecting releasing arrangements for the company.

NEW ENGLAND EXHIBITORS HONOR WILL NIGH AND BOBBY NORTH

Sam Grand of Federated Film Exchange, Boston, is host to theatre owners at special premier trade showing at Copley-Plaza Hotel, that city, of "Notoriety," which L. Lawrence Weber-Bobby North will distribute.

Independents Enter Movie Golf Tourney

Many independent producers, distributors and directors have submitted their entries for the motion picture golf championship tournament which starts on Oct. 19 at the Sound View Golf Club, Great Neck, L. I. Those who have entered to date include the following:—

Edwin Carewe; C. W. Earle of Bay State Film Company; Sydney Garrett, Inter-Globe Export Corporation; B. F. Howells, Jesse A. Levinson, Charles F. McGovern, Bobby North, Harry M. Warner, Oscar Price, Nat G. Rothstein, Stanley J. Rollo, J. V. Ritchey, Joseph I. Schnitzer, W. E. Shallenberger, and others.

Chaney's Work Impresses

A favored few who have seen "Shadows" privately have been unusually impressed by the work of Lon Chaney as Yen Sin. In the story, Yen Sin is the figure around whom the action principally revolvcs. Chaney is seen as a kindly disposed Oriental who manages to do his friends a good turn in what is devcloped into a smashing climax.

Englander Appointed

James Englander has been appointed publicity and advertising dirccter of Hyperion Pictures Corporation, an organization for distribution of films in the independent field, with offices in the Candler Building. He has started work on press books and a comprehensive advertising campaign for a series of six featurcs.

Print Leaves Coast

Ben Schulberg's second Preferred picture for Al Lichtman release has left Los Angeles for New York in the care of Henrietta Cohn, Schulberg's secretary for eight years past.

Joe Brandt Enthusiastic About Business Outlook

Joe Brandt, president of the C. B. C. Film Sales Corporation, returned this week from a two and a half months' trip, more convinced than ever of the big times coming for independents, and of the fact that this bids fair to be a big season.

Mr. Brandt's trip took him all the way to the coast, including prolonged stop-overs at all the principal key cities.

At his New York offices this week he said that he studied conditions carefully enroute, interviewing exchange men, territorial buyers, and exhibitors in every city, and that the results of his observations led him to be confident that the majority of exhibitors throughout the country are really holding off on booking solid and are leaving a definite number of open dates for independent pictures this year.

Exhibitors with whom he talked are of the opinion that the independents are doing bigger things than ever before, and several of them told him that their receipts on one or two independent pictures they had played during the season past, had been larger than those gained from any program feature played in some time.

At the coast, Mr. Brandt says, things are getting into full swing and there are no longer signs of any "slump" if ever there was one. Both independents and program organizations are making big plans and rapidly putting them into execution, and it is his belief, that the boom of the independents will help everyone concerned, stimulating a friendly rivalry and bringing better work and results all around.

His own time at the coast was spent mostly in getting the cast set for "Only a Shop Girl," second of the C. B. C. series of Six Box Office Winners—and in conferring with Producer Harry Cohn and Director Edward LeSaint on production details. He believes that the cast, which includes Estelle Taylor, Wallace Beery, Mae Busch, James Morrison, Tully Marshall, Claire Dubrey, William Scott, Willard Louis and Josephine Adair is excellently suited to the story and production, and everyone at the production center is enthusiastic over the way production is progressing. Mr. Brandt states that wherever he stopped enroute he heard the most laudatory comments on "More to be Pitied."

Garsson Furnishes Four of Carter Series

Murray W. Garsson has completed the production of the first four of a series of twelve two-reel Nick Carter detective stories which he will release on the state rights market.

The titles of the first four are "The Spirit of Evil," "Unseen Foes," "The Last Call," and "A Game of Craft." The pictures were produced under the personal supervision of John J. Glavey and directed by Alexandre Hall.

The Nick Carter detective stories offer unlimited possibilities for the screen and should prove exceptional box office attractions owing to their popularity in fiction form and as a result of the careful manner in which they have been produced, according to opinions advanced by Mr. Garsson.

Frisco Exchange Fire Does $100,000 Damage; Ten Hurt

SAN FRANCISCO, Oct. 5 (Special).—The most disastrous film fire in the history of San Francisco broke out last night in the basement of the Independent Film Exchange, across the street from the Granada Theatre. The origin of the fire was undetermined. Ten persons, including Guy McElwain of Alta Studios, were injured. The fire destroyed the exchange completely. Damaged, too, were the Co-operative Film Exchange, Alta Studios, Western Poster Company, Western Supply Company and American Photoplayer Company offices. The damage is fixed at close to $100,000.

"Beautiful and Damned" Warner's Second Release

"The Beautiful and Damned," F. Scott Fitzgerald's novel in the course of picturization by the Warner Brothers, is anounced as the second of seven releases for the season, according to Harry M. Warner. The story is being produced under the supervision of Sam and Jack Warner at the organization's coast studios with William A. Seiter directing.

Prominent members of the cast headed by Marie Prevost include Kenneth Harlan, Harry Myers, Louise Fazenda, Tully Marshall, Emmett King, Cleo Ridgeley, Walter Long, Parker McConnell, Clarence Burton, George Kuwa, Charles McHugh and Kathleen Key.

"The Beautiful and Damned" is said to tell the story of the love and marriage of Anthony Patch (Kenneth Harlan), and the vivid beauty, Gloria, (Marie Prevost). It reveals with devastating satire a section of American society which has never before been recognized as an entity — that wealthy floating population which throngs the restaurants, cabarets, theatres and hotels of the big cities—people adrift on the sea of luxury, without the anchors of homes and the rudders of responsibilities, people without roots or backgrounds.

Equity Announces Sale of Picture

The sale of "What's Wrong with the Women" for Kentucky and Tennessee is announced this week by Louis Baum, vice-president of Equity Pictures Corporation. The picture will be handled in these states by Col. Fred Levy of Big Feature Rights Company, one of the largest exchanges of this territory.

"What's Wrong with the Women" was written and produced by Daniel Carson Goodman. It is interpreted by an all-star cast including Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod La Rocque, Constance Bennett and Montagu Love. The picture has already had its New York premiere at the Cameo Theatre where it was booked by Sam Zierler of Commonwealth Film Corporation, who controls the rights for New York State.

The sale to Big Feature Rights brings the total sales to date on this picture to nearly seventy-five per cent. of the entire country.

Eltabram Film Co. Buys Picture

The sale of "Where Is My Wandering Boy" to Eltabran Film Company for Georgia, Florida, Alabama and Tennessee, marks the hundred per cent. distribution of this Equity picture in the United States.

This sale was consummated recently between Louis Baum, vice-president of Equity Pictures Corporation and the Eltabran Film Company.

Cast Picked for "The Hero"

"The Hero," Gilbert Emery's stage play in which Richard Bennett scored on Broadway last year is now entering its first stages of production at the Schulberg plant on Mission Road. The picture will be distributed by the Al Lichtman Corporation under the partnership plan recently inaugurated by B. P. Schulberg, Al Lichtman and J. G. Bachmann.

Gasnier is directing the picture which will be the second of his series of Gasnier Productions, the first having been "Rich Men's Wives." Barbara La Marr, will have one of the major parts in the picture. Gaston Glass, John Sainpolis, David Butler, Doris Pawn, Ethel Shannon, Martha Mattox and Frankie Lee round out the line-up of principals.

Contest Said to Be Success

Exploiting the "Country Flapper," the Dorothy Gish feature which had a successful week in the Capitol Theatre, New York, brings forth many innovations. Producers Security says. One of the most interesting and successful stunts, exhibitors report is "flapper" contests. The experiment is inexpensive and yet is said to be a sure-fire business puller.

Prizes are offered for the most beautiful "flapper," and the girls merely parade on the stage one at a time. The vote is left to the audience.

Canadian Buys

Charles Stephenson of Stephenson Attractions, Toronto, has contracted with Arrow Film Corporation for the rights to "Night Life in Hollywood" for the Dominion of Canada. Mr. Stephenson, prior to his recent departure from New York, expressed himself as being highly gratified with his purchase and confident that it would prove one of the real successes of the year.

Forms Own Company

Frank S. Mattison announces his resignation from Sanford Productions, of Hollywood, to organize his own producing company.

F. S. Mattison Sells Sanford Films 100 P. C.

Los Angeles—(Special)—Frank S. Mattison of the Sanford Productions of Hollywood, has returned to the Coast after a trip covering the entire United States distributing centers where he was successful in closing all of the territories for both the series of eight semi-western features in which Pete Morrison is the Star and the new series of twelve two-reel comedies featuring Tweedy.

Following are the independent exchanges that have purchased the Pete Morrison features for their respective territories: Reliance Film Exchange of Seattle; Fontanelle Film of Omaha; Standard Film of Kansas City; Fine Art Exchange of St. Louis; Favorite Players of Chicago; Ludwig Film Exchange of Milwaukee; Tri-State Film Exchange of Minneapolis; Minter United Amusements of Detroit; Western Feature Exchange of Cleveland; S. & S. Film & Supply Company of Pittsburg; Dawn Film Corporation of Syracuse, Myriad Exchange of New York; Eastern Feature Film of Boston; 20th Century Exchange of Philadelphia; Reliance Film Exchange of Washington; Southern States Films for the entire South; Progress Features for Los Angeles and San Francisco, and the Export and Import for all rights outside of the United States.

Tweedy comedies are being released by the following: Myriad Exchange in New York; Dawn Film Corporation in Syracuse; Sam Grand of Boston; Ben Amsterdam of Philadelphia; Favorite Players of Chicago; Minter United Amusements in Detroit; Lande Film Service in Cleveland; S. & S. Film Supply of Pittsburg; Fine Arts in St. Louis; Richards & Flynn of Kansas City; Ludwig Exchange of Milwaukee; Tri-State in Milwaukee; Fontanelle in Omaha; Reliance Film Exchange in Washington; Eltabran Film Corporation of Atlanta; Pearce of New Orleans; Peerless Film in Los Angeles and San Francisco, and R. D. Lewis Exchanges of Dallas.

Houdini Opens Tour in Boston

Boston—(Special)—Harry Houdini made a personal appearance here on Monday, Oct. 2, at the Globe Theatre in conjunction with a showing of his latest picture, "The Man From Beyond," directed by Burton King. This picture is being shown as a road attraction and the Boston date is the first stop. The Great Clayton is co-featured with the picture, which opens to a big business, despite the opposition furnished by Howard Thurston, the magician who opened his road tour here this week.

Sell Warners in Buffalo

A deal involving three Warner Brothers' pictures was recently consummated with the Film Exchange, Inc., of Buffalo, by Harry M. Warner, it is announced.

The Film Exchange has purchased for the Buffalo territory the exclusive rights to "Your Best Friend," a Harry Rapf production starring Vera Gordon, "Parted Curtains," with Henry B. Walthall and Mary Alden, and "Ashamed of Parents," which was edited and titled by Eddie Bonns and Lou Marangella, of the Warner publicity staff.

ZENA KEEFE

Charmingly clever and popular star who is co-starred with Dore Davidson in "When the Blind See," a State Picture Corporation feature, directed by Burton King.

C. B. C. Issues Novel Press Sheet

One of the most novel publicity and exploitation sheets is that which has been issued this week by the C. B. C. Film Sales Corporation in connection with its distribution of its series of Six Box Office Winners, of which "More To Be Pitied" has already gone over big and the second release, "Only A Shop Girl" is now in production with what is literally an all-star cast.

This is a facsimile in every way of an actual trade publication in style, make-up, and every other detail, with the exception that everything in it—advertisements, news stories, stills—have to do with "More To Be Pitied" and "Only A Shop Girl."

The new sheet is being sent to all exchanges handling the Box-Office Winners series with written suggestions for its use as a publicity, exploitation and sales aid.

"Rags to Riches" in Indianapolis

Indianapolis, Ind.—(Special)—Indications on Wednesday of this week at the Circle Theatre, where Warner Brothers' Wesley Barry feature, "Rags to Riches," a Harry Rapf production, was shown for the first time in the Middle West, were that the house record would be at least equalled. The picture was cleverly exploited and opened Sunday, Oct. 1, to a turnaway business.

F. & R. Road Shows Start

Minneapolis—(Special)—As was exclusively announced in this department three weeks ago, the first road-show units of pictures distributed by the F. & R. Exchange here were sent out this week by J. Fred Cubberly.

"Atmosphere great"
"Story backs up good title"
"Title will get them in"
"The picture will please"
"Two prime requisites of a money maker"—

(W. F. R) Atlanta, Ga.

The above is a sample of the way that Critics, Dramatic Editors and Exhibitors themselves all over the country are talking about

"What's Wrong With the Women"

Written and Produced by DANIEL CARSON GOODMAN

WHEREVER "WHAT'S WRONG WITH THE WOMEN?" has been shown, whether to audiences, dramatic critics, reviewers, or exhibitors themselves, it has been an immediate and instantaneous sensation.

The foremost first-run theatres throughout the entire country are booking it where it has already been released.

In last week's ad we published a partial list of prominent houses that have booked it.

We could fill three pages of space in this paper with the booking list that has come in since last week. It is going over like a house a-fire.

It is delighting audiences—it is delighting critics—it is doing more for exhibitors than any independent picture in the last ten years.

To see it is to book it. Make it your business to have it screened for you.

The press book, advertising and exploitation are immense. No cast ever assembled in all the history of independent productions, and few even in regular producing companies' pictures, equals this cast. . . .

You simply cannot afford to miss "WHAT'S WRONG WITH THE WOMEN?" Territory selling fast. Independents, communicate with us. Exhibitors, write us, and we will inform you where you can book the picture.

Equity Pictures Corporation
723 7th Ave., New York

"Rags to Riches" Gets Big Praise

"Rags to Riches," the Warner Brothers' picture featuring Wesley Barry, which was shown at the Capitol Theatre last week, is declared to have played one of the biggest business weeks in the history of the theatre.

The trade paper critics, following the unanimous praise heaped upon the Harry Rapf production by the New York newspaper critics, characterize the feature as a sure-fire box-office attraction, a film that will please every member of the family.

Substantiating these laudatory comments, S. L. Rothafel, director of presentation of the Capitol, upon being queried about the picture is declared to have remarked: "It's a peach of an audience picture."

Moving Picture World said: "Warners offer a human interest knockout that promises gold mines for exhibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses everywhere."

Motion Picture News said: "Here is a photoplay combining all the elements which build smashing returns at the box-office. Don't hesitate. Get this picture. Then take your money to the bank."

Film Daily said: "Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a real family picture. It is for old and young alike."

Exhibitors Trade Review said: "'Rags to Riches' is rare entertainment. It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. In reply to an inquiry as to how this feature was going, Rothafel, the chief of presentations, remarked that it was 'a peach of an audience picture.' Mr. Rothafel was right. It is!"

New York Telegraph said: "'Rags to Riches,' that good old melodrama that we used to laugh, cry, applaud and hiss over, has at last reached the screen, thanks to the Warner Brothers, and is being presented at the Capitol this week. It's going to be just as big a hit as the stage version. The film has something to please most everybody and ought to create as fine a cinema record as it is a speaking stage production. Barry is excellent throughout and places this feature film high up in the success class."

"After Six Days" in Indianapolis

After several weeks of negotiation contracts have been closed between Louis Weiss of Articles Pictures Corporation and Lee Boda for a special engagement of "After Six Days" at English's Opera House, Indianapolis, Indiana beginning Sunday, October 22nd. This theatre is the leading legitimate house of Indianapolis and the presentation of the Bible feature marks a distinct innovation as regards the policy of the management, inasmuch as it presents during the season only the best theatrical attractions of the Shubert, and Klaw, and Erlanger offices. Outside of the leading D. W. Griffith film successes, including "Birth of A Nation" and "Way Down East," "After Six Days" is the only film offering the Indianapolis house has considered worthy of presentation. Extraordinary plans have been laid to give the Bible film a tremendous advance publicity campaign.

Bert Ennis will leave for Indianapolis next week and devote two weeks to an advertising campaign in the newspapers as well as several stunts, in which he will have the co-operation of the leading city officials. An augmented orchestra of twenty men will interpret the musical score prepared by Orville Mayhood and a special staging will be given the production under the direction of Addison Miller, managing director of the theatre. Prior to the opening of the picture on Sunday evening, October 22nd, a private showing will be held for the benefit of the Mayor of the city and leaders in society and civic life. This opening is the first of several which Weiss Brothers will give "After Six Days" in Cleveland, Minneapolis, Detroit and other key cities within the next few weeks.

"Sawing Expose" Suit Is Finally Settled

After several months of legal entanglements in connection with Weiss Brothers' Clarion Photoplays, Inc., film called The Expose of Sawing A Lady In Half, all difficulties with Horace Goldin, the famous stage magician and performer of an illusion called Sawing A Woman In Two, in vaudeville, have been straightened out. The film expose is now sanctioned and endorsed by Goldin and all exchanges and exhibitors throughout the world can rent and exhibit the picture without fear of legal action on the part of the magician. The settlement effected between Weiss Brothers and Goldin marks the end of a lengthy legal battle which involved the Expose of Sawing A Lady In Half for several months and gave the film unusual publicity in the newspapers throughout the country.

The following statement from Harry G. Kosch, attorney for Clarion Photoplays, Inc., has been made public:—

"Application was made by Mr. Goldin for the appointment of a receiver for the motion picture "Sawing A Lady In Half" with authority on the part of the receiver to consummate existing contracts and to negotiate further for the distribution of the picture. Messrs. Louis Weiss and Avel B. Silverman were appointed joint receivers by Justice Isadore Wasservogle on September 28, 1922."

In addition to the foregoing, Horace Goldin has provided Clarion Photoplays, Inc., with a letter giving his sanction and endorsement to the film expose. This letter will be made public in the form of an advertising announcement next week to the exchanges and exhibitors throughout the entire world. It is expected that the settlement effected will give fresh impetus to the picture in several unsold territories.

Shallenberger Goes On Trip

Dr. W. E. Shallenberger, President of Arrow Film Corporation, is on a swing around the circle, during which time he will combine the selling of Arrow's new Fall product with a critical analysis of motion picture conditions in the centers he will visit. His itinerary, at the present time, includes a brief stay in Philadelphia and other cities.

Trade Commissioner Accuses Exchanges

Washington, D. C. (Special).—The Federal Trade Commission has issued a formal complaint against a number of film companies charging them with unfair methods of competition in the issuance of an old film renamed to simulate the title of a competitor's film. The respondents to the complaint are: The Films Distributors League, Inc., of New York City, and its incorporators; Eastern Feature Film Company, of Boston; Favorite Players Film Corporation, of Chicago; Lande Film Distributing Corporation, of Cincinnati; Lande Film Distributing Corporation of Cleveland; Supreme Photoplay Corporation of Los Angeles; Favorite Film Company, of Detroit; Friedman Film Corporation, Minneapolis; Alexander Film Corporation, New York; Supreme Film Company, Los Angeles; Quality Film Corporation, Pittsburgh; Leo G. Garner, doing business under the trade name and style Reliance Film Exchange, Washington,D.C.; Mr. Brown, doing business under the trade name and style Capital Film Exchange, Philadelphia; William Alexander, of New York; Maurice Fleckles, Chicago, and Herman Rifkin, of Boston.

The complaint charges that the respondents issued to exhibitors a photoplay bearing the title "Three Musketeers," which was accompanied by advertising material that did not disclose to the public that such photoplay was a reissue and was formerly exhibited under the title "D'Artagnan." This old renamed film was exploited about the time of the production of a widely advertised motion picture, "The Three Musketeers," which was being produced by the Douglas Fairbanks Picture Corporation, with Douglas Fairbanks in the star role. These alleged acts, the complaint states, had a tendency to mislead and deceive the public into the belief that the respondent's "photoplay was the one produced by the Douglas Fairbanks Picture Corporation, when such was not the case.

The respondents have been given 30 days in which to file answers to the complaint with the commission.

Has Plan to Revive Northwest Business

Forty exhibitors have signed with the F. and R. Film Company for its road show attractions plan, according to reports from Minneapolis. This is the new scheme to revive business in the small towns of the Northwest which J. F. Cubberley has developed.

The Cubberley plan includes the distribution of unit shows composed of a feature, and a variety of short subjects. The product handled by the F. and R. exchanges in Minneapolis and in Milwaukee will include the Lichtman product, the Warner Bros. product and a varied assortment of individual pictures for which the exchange has contracted.

The plan is this: For example, all of the small towns in North and South Dakota, Minnesota, Wisconsin and the upper peninsula of Michigan which Cubberley serves by virtue of his Lichtman franchise will be offered the service, a franchise under a percentage arrangement going to one exhibitor in every town of 5,000 population or less. Percentage is the only manner in which the service will be booked. There will be a treasurer appointed in each town to look after the financial returns for both exhibitor and exchange.

Closes Foreign Deal

Under an agreement entered into by Second National Pictures Corporation and Ferdinand H. Adam, the latter has arranged for the distribution of Second National releases in South America, Central America, Mexico and the West Indies.

Press Book Contains Novel Showmen Aids

The eight page broadside press sheet that has been published for the first Warner Brothers' release, "Rags to Riches," a Harry Rapf production featuring Wesley Barry, is said to contain many novel publicity and exploitation aids for use by exhibitors booking the picture.

On the first page there are feature and short newspaper stories dealing with the picture, in addition to a number of scene cuts suitable for newspaper reproduction. The second page contains advance notices, current reviews, scene cuts and a striking four column advertisement.

The third page has been devoted to two feature stories of six nationally known men who have risen from rags to riches. These have been made available for newspaper use, and they are said to serve as a keynote for exhibitors who can play up local men of prominence along the same lines.

Page four is filled with stories on Barry, and four attractive newspaper ad suggestions. On the fifth page the entire array of novelties have been reproduced. These include what are declared to be five unique and attractive cut-outs suitable for co-operation window tie-ups with local merchants, two life-sized papier mache novelties, a paper hat, novelty showing Barry in riches and then in rags, blotter, lithographed herald, and a door knob hanger.

Page six is devoted to exploitation suggestions, scene cuts and newspaper stories; seven is utilized by lobby display photographs, oil paintings and a number of teaser ads, and the eighth page is given over to lithographs and slides.

Second National Has Three for Fall Release

"One Moment's Temptation" is announced as the second release for the fall season by Second National Pictures Corporation. The scenes are laid in Maryland. Marjorie Villis, James Knight and Bernard Dudley are featured.

The first release by Second National for the fall season is "Broken Shadows" and "Nance," by Charles Garvice, featuring Isobel Elsom.

Arrow Closes Foreign Sales

David J. Mountan, manager of the Foreign Department of Arrow Film Corporation, reports the signing of an important contract with W. A. Robbins, acting for the Co-Operative Film Exchange in Melbourne, Australia, under the terms of which Mr. Robbins' organization obtain the distribution rights for Australia, New Zeland and Tasmania for a minimum of twenty-six Arrow features, including four James Oliver Curwood's, four Peter B. Kyne's, two Rubye de Remer's four Neva Gerber's, eight Jack Hoxie's "Love, Hate and a Woman," "The Splendid Lie," "The Innocent Cheat," "Ten Nights in a Barroom" and others. Also included in the contract were a minimum of fifty-two comedies made up of Mirthquakes, Speeds, Cruelyweds Hank Manns and Eddie Lyons, as well as eleven Sport Pictorials.

Lichtman Deal Covers South America

One of the outstanding foreign deals of recent months was closed this week between the Al Lichtman Corporation and the Sociedad General Cinematografica of Buenos Aires.

The entire list of Lichtman releases for the first year is involved in the transaction which covers seven South American countries: Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. Juan Kunzler, local representative of the Sociedad represented his organization while Lichtman personally closed the deal for his firm.

Trade Papers Are Responsible

Franklyn E. Backer, president of East Coast Productions, who is distributing the Crescent comedies directed by Bruce Mitchell, has received many telegrams and letters from interested parties. The reviews which the Crescent comedies have secured in the various trade publications are responsible for these letters and telegrams and prove that a screen comedy that does not depend on hokum only is more satisfactory than just simple slap-stick.

Di Lorenzo Sales

DiLorenzo, Inc., announced this week the following sales on their series of six "Big Boy" Williams' productions produced by the Frederick Herbst Productions: to Dave Segal, of Royal Pictures, Inc., Philadelphia, Eastern Pennsylvania and Southern New Jersey; to Harry Segal, of Pioneer Film Corporation of N. E., Boston, the six New England States; and to Herbert and Moe Kerman, 130 West Forty-sixth street, Greater New York and Northern New Jersey.

Vogel's Deals

William M. Vogel, exporter, located at 130 West Forty-sixth street, New York, has closed a deal with C. C. Burr, president of Mastodon Films, Inc., for exclusive foreign rights on "Sure-Fire Flint," with Johnny Hines. Mr. Vogel has also purchased the complete foreign rights to the next six-reel comedy special, featuring Johnny Hines, as well as the forthcoming Whitman Bennett - C. C. Burr six - reel special, "The Secrets of Paris."

Storey Signs Haynes for New Series

Al Haynes in a series of one reel comedies, one every two weeks is the latest offering of Storey Pictures, Inc., for the independent State Rights market. Haynes will be remembered for his work in Christie comedies and in the new series of twenty-six single reelers in which he is featured he is supported by many of his former associates in Christie Comedies, including George French, Vera Reynolds, Billie Bennett, Tom Dempsey and Jack Henderson.

Elsie Davenport, featured in Burlesque Photoplays, a two-reel satire every month, has resumed production work on the series released by Storey Pictures, Inc. Included in this series of satires are "Ham Omelet," "No Darn Yeast," "Four Coarse Men," "Salami," "The Sheik" and others. Miss Davenport is supported by Edward Anthony, Edmun Loew, Jack Costello, Jack Welcome, Gladys Davis, Billie Davis and Ruth Young.

Begin on Second of Blythe Series

The second in the present series of Betty Blythe special star pictures now being made by B. B. Productions, Inc., is well under way at the Whitman Bennett Studios in Yonkers.

The title of the picture is "The Darling of the Rich." The five leading artists in the supporting company are Montagu Love, Charles Gerard, Gladys Leslie, Julia Swayne Gordon and Leslie Austin.

The story and continuity are both by Dorothy Farnum, who has been Mr. Bennett's staff writer for the past two years.

The plot is a sensational melodrama of New York "high society," telling the amazing adventures of a poor country girl who comes to the big city, exchanges identities with a refugee Russian Princess and finds herself in a maelstrom of unexpected events.

ANOTHER MOB SCENE

A high spot from new U. I. C. production, "The Betrothed," soon to be released here.

TORCHY TAKES A CHANCE

A TORCHY COMEDY

A Torchy Comedy

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

Exploitation Angles of "The Sin Flood" Offer Unusual Opportunities for Gain

By EPES W. SARGENT

SOMETIMES it happens that a special feature is of such a nature that to attempt to obtain extra business through exploitation will hurt even the regular business. Some pictures are of a type to appeal to a class of persons who will resent ballyhoo methods. Such pictures, as a rule, cannot be made to yield their full value at the box office because the advertising is limited chiefly to newspaper work and the mailing list.

In "The Sin Flood" exploitation is not only possible, but even indicated and a most characteristic stunt is a street ballyhoo, the use of which would ruin some titles. The Goldwyn super-release offers some very interesting and unusual problems in selling.

This does not mean, however, that this exploitation can be crudely done. If not done with care it will react against the picture, as surely as it will against some others, but well done exploitation will help to interest both the lovers of melodrama and those who do not regularly attend picture theatres, but who can be attracted to the best in production.

Before trying to put this picture over it will be well to see the film, even if this may entail some expense for travel. You cannot do the picture full justice until you have seen it yourself You can read and gather that it is a most unusual story with an exceptional cast, but you cannot get sufficient enthusiasm from that to do your best work for this title. You must see it for yourself. You must come under the grip of the story as it is told by an almost flawless cast.

Communicating Enthusiasm

You can tell your patrons all you read, but you cannot tell it with the same enthusiasm and sincerity as you can if you have first sat through a presentation. You cannot otherwise put yourself fully behind the picture.

The best start on your exploitation will be a street man. Get someone who can make up to at least suggest the street preacher in the play. Get a man with dignity and of sufficient ability to give full value to the denunciations on Cottonia which can be taken from the subtitles and adapted to your own town through the substitution of the name of your city or town.

In a small place it will be best to bring someone down from the city or some town not too close, that his identity may not be suspected. Let him go around the streets uttering the warnings. Be careful not to let him be connected with your theatre in any way, but it will be only natural if he is found near your house as the spectators are coming out.

Make It a Mystery

Make the man as much of a mystery as you can. If the newspapers come and ask you if it is one of your stunts, tell them frankly that it is, but ask that the fact be not mentioned.

Use this man three weeks in advance of the showing, and do no special advertising until he is done. The last day start your first advertising smash, linking the street worker to the preacher in the story. Tell how this man changed for a few hours the souls of the men trapped in the basement saloon of the Mississippi town. Use reader ads instead of display.

Start off with a repetition of one of the warnings your man has made familiar. Use ten point for a two-column space or fourteen point for a three and run on to tell the big situation.

Don't be afraid of telling the story. The plot of the dramatic version is too well known to permit you to get away with the curiosity angle. Make a virtue of necessity and instead of concealing the plot, sell on the unusual situation, but always stop with the opening of the doors. Use such terminals as:

"——— and then this curiously assorted group, who had faced death together and in the gasping hell of the hermetically-sealed room had found a new religion, went forth into the world again; the everyday world they had never expected to see again —the preacher and the cotton gamblers, the free lunch grafter and the girl of the chorus, the seedy actor and the derelict engineer. Some carried the lesson with them. Who——?"

Reserve the Surprise

You must tell the story to sell the play. You must hook it up to the success of the stage version. This is what you have to sell, and you must display your goods. Even with the speculative terminals you cannot preserve curiosity, for the story is too well known.

And you cannot afford to slide on the list of important players in the cast. These, too, are a part of your stock in trade and you must put them on the counter. The one thing you can hold in reserve is the excellence of the work; the unusual ensemble effect of a body of capable players working under competent direction.

Keep this for the surprise. Tell your patrons it is good, but don't tell them how good it is. That is what is going to send people out looking for friends whom they can send to see the production, so hold that back, but make a special effort to sell big houses the opening day.

The Best Advertising

No matter how competent your advertising approach may be nor how varied your appeal, your greater sale will be upon the word-of-mouth advertising to follow the first-day showings.

The play will make a profound sensation. It is an unusual production in that it will appeal to all grades of patrons according to their mentality.

Drive on the Opening

For this reason devote the greater portion of your endeavors to assure a good opening. The best stunt, of course, would be the private showing a week before the opening. If this can be arranged, it is most strongly to be urged, for it will bring pulpit and newspaper comment worth many times the advertising space you can afford to buy.

Build on this. Prepare a series of readers on the characters. Take each one and tell the stories of their lives. Use one-column measure in a ten-point face with an eighteen-point bold heading, giving only the name and work along these lines:

"Poppy

was a chorus girl with the stock opera company in Cottonia. She met Billy Bear, who worked for a cotton broker. It was the same old story. Success came to the man. The girl had lost her novelty. He was her first love and her last, but there was but one thing she could do when he deserted her. Then came the storm. Drenched to the skin she sought refuge in the back room of the basement saloon where, in happier times she and Billy had spent such happy hours. When the waters burst she was among those locked into the air-tight refuge, a bit of floatsam on the Sin Flood of the bustling, gambling town. And with death staring her in the face—but see what happened at the Capitol all next week."

Work With Posters

Make a profuse use of posters, chiefly as cutouts. Emphasize the cast through the use of their pictures. Make a drive on window displays for cutouts and stills. Use 24-sheets for the boards and mount and cutout the smaller paper. Use plenty of the large sheets, for they will suggest by their own size the bigness of the play. Gamble a little money on some extra paper. It is practically a sure thing.

As soon as you have seen the play yourself, go to the leading ministers, if you cannot obtain a private showing, and tell them about the play. If you cannot talk well, get someone who can, and who can interest them in the theme. Even without a preview you can probably get some pulpit mention, and you can pull a lot of church business on this picture.

Special Lists

Make every effort to get hold of the address lists of the exclusive clubs, particularly women's organizations. Write a better pictures letter. Have it printed in first-class style, and make a special drive on the "best" people.

Even better would be an arrangement whereby four or five girls are engaged to make a personal canvass. In most places you can find a few who can get to the real people and who will be glad to make a little money through their social connections. Get them to talk it up. Pay them to do it, either in cash or a theatre party tickets.

The Production

Unless your house policy commits you to it, don't try to use a prologue on this. No prologue can properly lead up to the story. It would be better to put the money into a larger instrumentation and get a better musical selection. Larger orchestras can find in "The Creation" a fitting musical prelude. Play it to a bare stage with soft, changing lights. Use blues and pinks and amber, rather than reds and greens.

Then look to your effects. If you do not feel that your stage crew can do these right, cut everything out. Poor effects will be worse than none at all. An overworked wind machine and rain effect can undo all the efforts you have made. Use these sparingly in the flood up the valley and during the storm scenes in the city.

Work Up the Singing

Use musical effects for the two hymns sung. Get the best soprano voice you can hire, a clear lyric soprano; a girl who will sing straight and without florid effects. Let her clear, high voice lead in "Lead Kindly Light" and use a male quartet, *without* the girl, for the first hymn. Don't let them attempt part-singing. These men in the saloon are not practised singers and harmonizing will not give you the proper effect.

And as the doors are thrown open at the last work for the noise of street traffic, keeping it up only during that scene. Use a *soft* hoof effect and run loaded children's express wagons around the stage for the noise of the drays. Stop all sounds when the doors are closed, and play the scenes in the closed saloon in silence, save for the songs at the indicated points.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Ralph Ruffner's Fire Regulations May Profitably Be Copied by Others

WHEN we were in Vancouver this summer, Ralph Ruffner showed us the fire drill regulations posted all over the Capitol Theatre where the employees could see them, but not in view of the patrons. They were so good that we asked Ruff to send a card along.

The regulations are reprodueed here in the hope that it will lead others to follow this example and prepare now against an emergency likely to happen even while you are reading these lines.

Adapt the instructions to your own house and staff and have a drill at least once a week.

Few Are Prepared

Some twenty-five years ago, following a disastrous fire, Leander Riehardson, then editor of the Dramatie News, had this writer make a eanvass of all of the theatres in New York City as to their preparedness.

Only one house, a Bowery theatre, had any provision made, and this was because the manager had been a member of the old volunteer fire department. All of the other houses had absolutely no preparation other than the standpipes and hose required by the fire regulations.

Still Napping

Some few theatres put on some sort of a drill, but when the Iroquois disaster in Chicago, shoeked the eontinent some years later the same state of unpreparedness was discovered by investigators. We were then with the Proctor theatres, with headquarters at the Fifth Avenue, and for months the station drill was held every day, just before the house opened. Then it gradually drifted into disuse.

The only way is to adopt some system and then follow it up with daily or at least semi-weekly drills. You may never need to meet the emergency, but if emergency does arise mueh injury and perhaps loss of life may be avoided by having the staff so thoroughly drilled in its duties that it aets automatically.

Here They Are

Adopt these rules; perhaps with the aid of your loeal fire ehief, and then make them effective through eonstant drill. There are few fires, and there may seem to be no real necessity for all the trouble, but you ean never tell.

Instructions Governing Employees of the CAPITOL THEATRE
In Event of Fire, Panic or Emergeney

DOORMEN

OUTSIDE MAN:
On signal, you will fasten back all doors at Granville St. entrance; shove frames even with wall, and then direct attention to panic or disorder.

DOORMAN, GRANVILLE ST.:
On signal, you will fasten back all doors and then direct attention to panic or disorder.

DOORMAN, SEYMOUR ST.:
On signal, you will fasten back OUTSIDE doors. Usher, on left centre aisle, will fasten back INSIDE doors. Both of you will then direct attention to panic or disorder.

USHERS

BALCONY:
On signal, one usher will assist doorman in fastening Granville St. doors back. Other usher will station himself at head of stairways and direct all balcony patrons through Granville St. entrance.

MAIN FLOOR:

LEFT LOGES: This usher will open all doors at cross-aisle on Seymour Street side—THEN break glass in signal box and turn in fire alarm (if fire or smoke prevails, or if judgment indicates that FIRE DEPARTMENT is necessary) after which, will direct attention to panic or disorder.

LEFT CENTRE AISLE: One usher from this aisle will fasten back INSIDE doors of Seymour Street entrance, returning immeditately to head of aisle and attending to panic or disorder. OTHER USHER will station himself at cross aisle (ROW "S") and direct all patrons of front section out side doors through cross aisle to Seymour Street.

CENTRE: One usher remain at at head of this aisle and direct attention to panic or disorder, indicating Seymour Street to exit passing patrons. OTHER USHER will station himself at ROW "T" (opposite Seymour Street exit) and direct patrons to that exit.

RIGHT CENTRE: One usher will open all doors on lane, returning immediately to head of this aisle and directing attention to panic or disorder. OTHER USHER will station himself at cross aisle (ROW "S") and direct patrons to loge exit on lane, at the same time directing attention to panic or disorder.

RIGHT LOGES: Ushers will open all doors at cross aisle exit on lane, remaining at station and directing attention to panic oi disorder.

STAGE

STAGE HANDS: ELECTRICIAN, on signal or in Emergency, will FIRST bring up house lights and drop main curtain. Carpenter will lower asbestos curtain and report to Electrician. IN EVENT OF FIRE BACK STAGE, after asbestos curtain has been lowered, both Electrician and Carpenter will man chemical extinguishers on their respective sides.

ART DEPARTMENT: On signal, all employees on duty will man fire hose on their side of building and STAND READY.

ORCHESTRA: LEADER will see to it that music does not stop in any emergency. If orchestra is off duty at moment, ORGANIST will CARRY ON. Music is the prime essential in a crowd emergency, and mostly in the hands of musicians lies the safety and sane conduct of a crowd of people. Train yourselves, THINK; PREPARE for that eventaality which may come at any moment you are on duty. "Auld Lang Syne" in customary key will serve as a suitable theme to play until house is empty or margin of safety is passed. After margin of safety is passed, IF NECESSARY, ORCHESTRA members are requested to man hose line at head of orchestra room stairway; others to assist stage hands in any BACK STAGE emergency.

CHECK ROOM: On signal, attendant on duty will notify Sey. 89 of fire in Capitol Theatre. Speak quietly and clearly. 10 Rings on house telephone means same thing. For instance: — — — — — — — — — —

OPERATORS: In event asbestos curtain is lowered during a performance, and house lights are suddenly brought on, you will immediately break glass and turn in alarm from station in booth. THERE ARE NO EXCEPTIONS TO THIS RULE. The management assumes full responsibility for house lights or asbestos curtain interrupting performance. DO NOT drop ports—let them down without noise. In event of fire in booth and time permits, close ports quietly. If emergency prevails, drop ports, pull fire alarm and ring STAGE and CHECK ROOM TEN (10) times. Then Open man hole door in roof as well as windows in Transformer room and booth.

ENGINEER: IN EMERGENCY, if on duty on floor, you will assist house attendants in quelling panic or disorder. In event of SMOKE from fire within theatre, you will immediately start INTAKE and EXHAUST fans full speed.

Approved by

J. H. CARLISLE,
Chief of Fire Department,
Vancouver, B. C.

Dec. 28, 1921.

Fruity

Getting a lot of bananas cheap from a commission house, O. W. McCuteheon, of the American Theatre, Charleston, Ill., used them for heralds, tagging eaeh with: "This banana put Wallaee Reid to work and made him the Dietator." To borrow a eurrent phrase, the populace ate it up.

A First National Release.

THEY ARE STILL SUMMERING IN FLORIDA AND "SMILIN' THROUGH"

An unusually pretty latticed lobby for Norma Talmadge from the Beecham Theatre, Orlando, Fla. This is a cutout from the six sheet which works in well with the potted plants and gives a much better effect than a cutout without some surrounding.

A Mystery Bugler Stirred Up Town

Because the Rivoli Theatre, La Crosse, Wis., was putting over a go-to-the-movies week about the time, "One Clear Call" was booked in, and decided to give them both a bump with one stunt.

For several evenings a bugler appeared at the most prominent corner in town about the time the offices let out, and sounded the Klan call. He refused to tell who he was.

Friday and Saturday an advertisement was run which commenced: "If you have been wondering why the solitary bugler——" and adding that the reason would be given at the same corner Saturday night.

Some fifteen hundred persons were on the corner at the appointed time, being entertained by a fake radio concert from the broadcasting station of the Bingville "Bugle" in the wait. Then the bugler blew and from an alley came the riders shown in the cut, the blanketed horses advertising the feature, the week and the house.

A two-hour parade showed the outfit to most of the town, and both the play and the week were put over.

Another idea was a man whose straw hat was supplied with a flash. When he removed the lid he would put on the flash to light the sign which adorned the inside of the crown.

A First National Release

NIGHT RIDERS SERVED DOUBLE PURPOSE IN LA CROSSE

They not only helped to tell about "One Clear Call," but they also put over a Go-to-the-movies week planned by the Rivoli Theatre, the stunt being worked up through the week by a mysterious bugler and other helpful devices.

Cutting the Prices on a Safe Robbery

To point up the fact that "Fools First" is a crook play, the Palace Theatre, Cedar Rapids, Ia., offered ten dollars in gold to any person who could open a Herring-Hall-Marvin safe in the lobby and take out the coin.

The safe agency guaranteed the house against the loss of the ten spot and supplied the safe free; offering to duplicate the stunt anywhere in Iowa. Probably the other agencies in other states will be open to argument if properly approached.

No self-respecting burglar would fool with a safe for a piking little ten dollars, particularly as tools and explosives were barred, but the general public had a lot of fun with the combination knob, and provided a self-renewing ballyhoo all day long.

It would probably pay to have a good "shill" to start the crowd going whenever the stunt died down, and in a small town the local cut-up could probably be persuaded to give a newspaper reply to the implied challenge, and hang around to keep things stirred up.

The stunt costs nothing, is away from the usual, and can be made a powerful worker for the box office.

Honest Cops

Write it in the book that when E. W. Irvin, of the Ideal Theatre, Columbia, S. C., played "In the Name of the Law," he followed the general practice of offering the police ten per cent. of the gross. The police were afraid to accept, and so were the firemen, when he turned to them.

Then comes the odd part. The unaccepted offer pleased both the department heads so much they let him go the limit with tack cards and banners, only stipulating that the advertising must come down if the citizenry objected.

Old Pro Bono Publico did not pen a single line to the newspaper and the stuff stayed up until the end of the run, and it did not cost a penny.

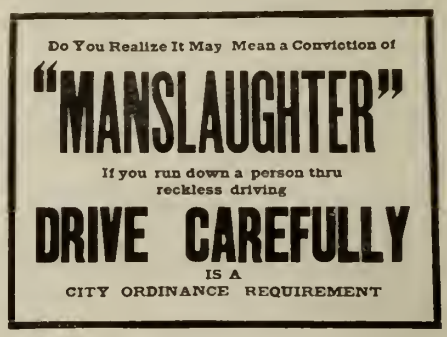
A First National Release

THIS STUNT WAS SAFE IN A DOUBLE SENSE

The Palace Theatre, Cedar Rapids, Ia., offered the ten dollars the safe contained to any person who could open the burglar-proof without tools or explosives. As Harry Houdini was not in town, the house kept the ten and still got a big advertisement. The safe people supplied the tin box.

Old, but Good

Leslie F. Whelan, Washington Paramounteer, is using the "drive carefully" campaign idea for "Manslaughter," using tack cards for the stunt. These can be put where ordinary advertising will not be tolerated, and in Richmond it was used for advance work, being tacked to every police semaphore in the city.


Do You Realize It May Mean a Conviction of
"MANSLAUGHTER"
If you run down a person thru reckless driving
DRIVE CAREFULLY
IS A
CITY ORDINANCE REQUIREMENT

A Paramount Release

THE MANSLAUGHTER CARD

It is a direct tie-up with the play, which is based on this very point, and more apt than the Wallace Reid hook-ins which have proven so successful. This also suggests that you make a drive on the local autoists with a somewhat similar mailing piece, adding that proof can be found at your theatre. This will work even where the speed campaign has been overdone.

Got Young and Old

To get interest in Universal's "In the Days of Buffalo Bill," Manager Estes, of the Phillips Theatre, Orlando, Fla., offered coupons good for matinee admissions to all attending the night shows. The result was that the children deviled their parents into going to the theatre that they might get the free coupons. In spite of this there were 469 paid admissions to the matinee in addition to the 515 coupons.

Spread Out

Even living in a town like Punxsutawney, Pa., does not dim the enterprise of McCarthy, who is the manager of the only house in town. There is another town, Du Bois, only a short distance away, and he keeps his eye on their bookings. When he beats them to a feature he swarms over and gets half the town to come to his house.

He figured that he could get quite some people to come over to see Norma Talmadge in "Smilin' Through," and he plastered the town with the joy slogan, until the only man left in Du Boise was a chap who stuttered so he could not say, "Let me off at Punxsutawney." We don't blame him. Neither can we.

An F. B. O. Release

KANSAS CITY COPS DOING THEIR STUFF FOR AN AD

All over the country the police departments are being turned over to the theatres using "In the Name of the Law." Hal Horne pulled a fake prologue film for the Liberty, Kansas City, and had the use of practically the entire force.

Police Ballyhoo for in the "Name of Law"

It comes pretty soft for the managers who are playing "In the Name of the Law," for all you have to do is to tell the police what you want and you get it.

Down in Kansas City Hal Horne, an F. B. O. exploiteer, staged a film prologue to the picture, employing most of the police force. Had he run all the film he pretended to turn, he would have had a forty-eight hour show, but he took a little real negative and a lot of fake turning and the entire city saw the stuff.

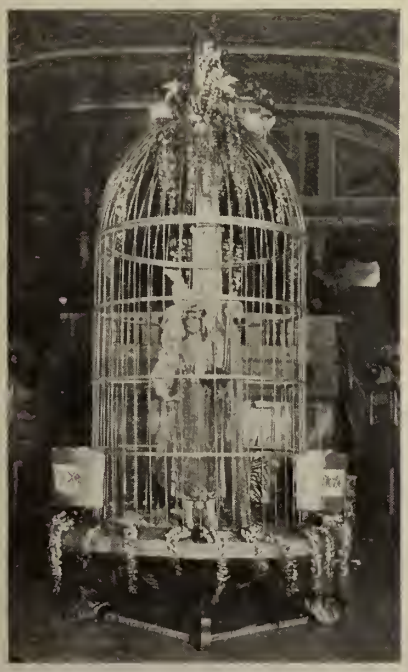
In Des Moines he pulled a fake street fight with a bannered patrol wagon rushing up to make the arrest, the banner being tricked to roll down when the excitement was at its height. Here they even made the police sell tickets.

About the same stunts are being worked all over the country through the campaign the F. B. O. has made.

Used Gilded Cage to Confine a Wax Model

J. F. Clancy, of the Capitol Theatre, Hartford, used a gilded cage to house the handsomest wax model he could find working in the department stores. The model was dressed in silver beads and spotlighted with the result that she made a real flash.

The cage was of wicker and was built in three parts to facilitate handling and storage, for of course Clancy plans to use the stunt again some time.



A Paramount Release

THE HARTFORD CAGE

The same idea has been used in other cities with a living model, but it is rather hard on the girl, and the wax figure will get almost as much attention.

The large cut shows such a frame planned by A. B. Morrison, of Loew's Theatre, Memphis. This case was built for the display of three sheets, as shown on page 678 of the issue for August 26.

In the game of business, it is not the fighter who gets hurt, but the non-combatant. Get a hustle on.

Used Real Rain in His Animated Scene

Real rain was one of the accessories of a convincing animated display at the Phiel Theatre, St. Petersburg, Fla., for "The Bonded Woman."

J. T. Freeman made two sets of profile waves; big rollers to suit a stormy sky backing. Miniature boats were mounted between the rows and there pivoted so that a current of air from an electric fan kept them rocking up and down. In front of the scene, at the top, was a length of perforated pipe, connected with a hose from the nearest faucet, the water being discharged into a gutter below the scene and run off through a larger hose. Artificial lightning and thunder were added, though Mr. Freeman does not state the means by which these were produced. The general effect was very realistic and the appreciation the display gained was subconsciously transferred to the credit of Miss Compson and her play.

The stunt only cost $7, plus material on hand, and the house was bettered about twenty per cent. on a two-day run.

Issued Rain Checks Against "The Storm"

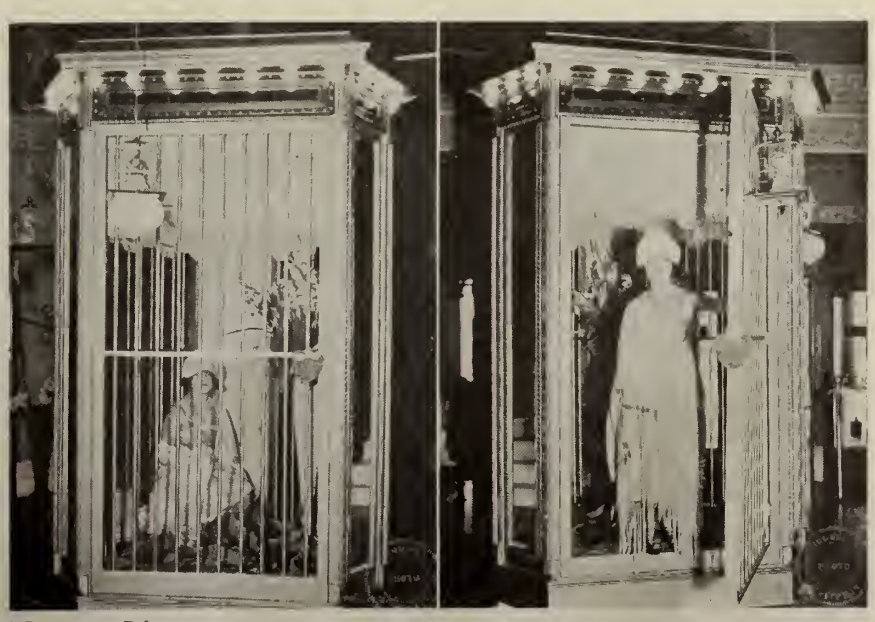
Issuing rain checks was one way to put over "The Storm" used by the Sheridan Theatre, New York. The face of the ticket was in simulation of the rain checks given out at the Polo Grounds except that it carried the line: "Rain Check issued in case of 'The Storm,'" but the back read that "This ticket and forty cents will admit you, etc."

It's almost too late for the ball season, but perhaps you can put it in moth balls until the hurlers begin again.

Warned by Wire

A "Storm" warning by wire was the way Irving Klein, of the Arverne Theatre, in a New York suburb, put over the Universal title. It was sent out on a telegraph blank.

As now and then a storm will sweep a few summer cottages into the sea, the warning naturally was read to the point where the house name came in.



A Paramount Release

ANOTHER USE FOR MORRISON'S DISPLAY CABINETS

As shown in a recent issue, this was built for the lobby display of three sheets, but by removing the sheet frames and substituting bars, it made a fine display for "Her Gilded Cage," at Loew's Palace Theatre, Memphis.

Spectacled Ushers Served As Prologue

No prologue was used at the Howard Theatre, Atlanta, on "Grandma's Boy," but all of the ushers were provided with horn rimmed glasses, and De Sales Harrison found that they served even better than a prologue to get the crowd into the spirit of the play. The ushering staff is composed of young boys. The idea might not work as well with girls or with men, but the spectacled kiddies were funny; the incoming spectators laughed and settled into their seats in a proper frame of mind for the play.

Mr. Harrison frequently uses a similar idea in place of a prologue, finding that it does not matter what he does, so that it gets the crowd in a receptive mood.

Gets New Idea for Hook Up Page Use

George Watter, of the Capitol Theatre, Little Rock, Ark., evolved a scheme for making people who read a hook-up page visit the store of each advertiser.

He hooked twenty-three merchants to a co-operative space, and offered a set of prizes for the best and neatest list of stars appearing in the Paramountown film.

To get the names you had to visit the stores of all the merchants and copy from the gold stars in the display windows the names of two or more stars displayed there. To get the entire fifty-one, you had to make the rounds of all the stores, and a surprisingly large number did so.

It's a new idea and useful in that it delivers the promised patron right at the store door.

Added Trimmings

Several houses have sent out a masked rider in an automobile for Guy Bates Post in "The Masquerader," but the Kinema Theatre, Los Angeles, gave him a companion. The sign on the car read "I am the Masqueradcr" when the man was in the car, but when he left to carry out a shopping campaign, announced in advance, the girl sat in the car and the sign was reversed to read "I am waiting for the Masquerader."

Guy Bates Post gave the prizes at a dinner dance at a local hotel that was much advertised, and the ballyhoo man gave out 3,000 packages of toilet powder for a drug store, the samples being pasted for the attraction.

A First National Attraction

PUTTING OVER "MAN—WOMAN—MARRIAGE" IN SYDNEY, AUSTRALIA

The Haymarket used wedding bells on one side of the banner and horseshoes on the other, while the three armed cross was planted in several places. Below the banner is the slogan "9 Mighty Reels, 9" to give emphasis to the extra length of the feature.

Schooled the Kids

Because the large stage of the Rialto Theatre, Sterling, Col., had been used through the summer by a dancing teacher, E. P. Briggs got an idea for a publicity stunt for "Nice People."

When he got Bebe Daniels' hints on deportment for nice people, he got the teacher to start a class for children between seven and fifteen years of age, which was held three mornings a week until school opened.

The papers gave him columns of write-up, and when the picture lands in town he is going to offer a graduation exercise as a prologue to the picture. You can figure the money that it will bring in.

Worth the Finiff

When Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., paid an aviator five dollars to go up and throw out some Paramount star heralds, he not only boosted the receipts on "While Satan Sleeps" about fifty per cent, but he got a big reader in one of the hardest boiled newspapers in his section. He figures that it was worth the five.

Free admissions were given the first twenty-five persons to correctly list the seventeen Paramount stars, but that by no means meant the first twenty-five persons to turn up at the theatre.

Two Paramount banners on the underside of the wings did not hurt any in helping to put over Paramount Week.

A Pathe Release.

A GALLOPING HORSE SOLD RUTH ROLAND SERIAL

The cutout was mounted on cords which were worked from the box office. They can be tied to a motor or actuated by the opening and closing of the doors. Designed by the Pathe Exchange, Charlotte, N. C., for the Ottaway Theatre, of that city.

Buried Treasure

The buried treasure stunt is particularly good for "Monte Cristo," and the Capitol Theatre, Altoona, Pa., cleaned up for a week's business on four gold watches. As the name of the jeweler supplying the watches was prominently mentioned, these prizes cost nothing.

On the day of the hunt the advertisement stated the location of the buried treasure—a vacant area of about three acres in extent—and added that none of the certificates representing the watches was buried deeper than six inches.

Shortly after the advertisement appeared the lot was covered almost two deep, and the resultant talk told everyone that the Fox production was at the Capitol, which was all Manager Russell needed to get a full week of capacity.

A Bull Fighting Band

William W. Roberts, of Poli's Palace Theatre, Bridgeport, used a boys' band and a bannered trolley to put over "Blood and Sand."

The car was sent over the usual routes and the band was paraded through the business section. There were twenty-two men in the band, and as they were all costumed as toreadors, they attracted no little attention and aided in keeping business to capacity for an entire week.

beyond aperture. I is your projection lens at about its presumed working distance—which you failed to give.

Broken lines G H show lens aperture at different positions. It will only be able to collect all the light and give an even illumination of screen, with good picture depth, at not to exceed a four-inch working distance. You probably need a projection lens of larger diameter, but first you should have a better condenser combination. A 6½ meniscus and a 9½ bi convex is your best bet, with a bit more than 18 inches center of condenser combination to film. Mind you, I do not question your statement that you get good results, but I do say that you should be able to improve them.

Capitol Adopts Name

A while ago S. L. Rothafel, to whose genius the wonderfully beautiful light effects and presentations in the Capitol Theatre, New York City, are due, put the Capitol projectionists into a neat uniform, and, being a progressive, he had the name PROJECTIONIST embroidered on the sleeve just under the Capitol emblem. The men were well pleased to have it so.

Clever Stuff

Out in Wichita, Kansas, is a projectionist who fully deserves the title, because he uses his brains. Recently I received a Miller Theatre programme, in which I found the name of Seth E. Barnes, Chief Projectionist Miller Theatre, at the head of a two-column article, a portion of which is reproduced herewith. It is clever stuff. I wonder how many of you ever stopped to figure this all out?

You have all at some time or other heard your friends say that they saw a good "picture" at their favorite theatre, but few people know or realize that what they call a "picture" is not really one picture but is made up of thousands of separate photographs.

The average performance at the Miller consists, in part, of about 8,000 feet of film which makes up the various film subjects.

Since there are 16 separate pictures to each foot of film, one can readily see that when you view a performance you have looked at 128,000 separate and distinct photographs, any one of which could be enlarged and mounted as an ordinary photograph.

Stopped for 1/16 Second

In order to produce the effect of motion, each of these individual pictures is stopped perfectly still at the aperture of the projector for one sixteenth of a second for exposure and then the next one is moved into position.

During the period of movement all the light from the powerful arc lamp of the projector is cut off from the screen by means of a revolving shutter placed in front of the projection lens, this shutter being similar to the blades of an electric fan except that it has only two blades of equal width.

* * * * * * *

Appearance of Continuity

As each picture is moved into position the shutter cuts off the light from the screen for a fraction of a second and when the shutter passes you don't see the same picture as before, but another one slightly different. It is this constant starting and stopping that makes the picture appear as one continuous moving picture.

Since the normal speed of projection is about 70 feet of film per minute or 1,120 separate photographs, one can see that they have looked at a good many thousand pictures instead of just one picture.

Seven Performances

The Miller gives seven complete performances a day, which makes a total of 56,000 feet of film, or 896,000 separate photographs, or in other words, a little over ten miles of film shown during the day.

The arc lamp of each machine consumes 90 amperes at a pressure of 55 volts, which is equivalent to 4,950 watts per hour. The theatre being open 11½ hours a day, this would total 56,925 watts consumed a day.

Since 1,000 watts equal 1 kilowatt, this makes nearly 57 kilowatts of electricity consumed each day by the projection machines alone.

Now the average home uses about 35 kilowatts of electricity during a whole month, so one can see that the amount of current used to project the moving pictures at the Miller one day would furnish enough current for the average home for about a month and a half.

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But You'll Never Find a
REASON
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PROJECTION
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and get this winner.
You'll use it over and
over and over again
Chalmers Publishing
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516 Fifth Avenue, N. Y.

Commends Handbook

Joseph E. Bliven, Projectionist, Empire Theatre, New London, Connecticut, has examined his new handbook and has this to say:

The new handbook is without doubt the greatest work on motion picture projection that has ever been compiled. It will outlive anything that will be published for many years to come, because it is built upon the sound principle of understandable language, which the average man should be able to and can very easily digest.

The question section is just the thing, for the reason that it will invite and encourage study, and that is the one thing we need, above all other things, in projection rooms of this and other countries. One bit of information obtained by constructive study will do more real good than all the "questions and answers" ever compiled.

I sincerely hope that the reward for faithful service will be yours, and that the men in projection rooms ("booths" included) of this and other countries will wake up and study the new "BLUE BOOK OF PROJECTION."

Comment is unnecessary, except to say that Bliven is a man well able to judge of the value of such a book. Not only is he a high class projectionist, but also he is a well educated, well read man.

Griffith's Verdict

John Griffith, Ansonia, Connecticut, says:

Received copy of new handbook. It surely is a wonder. Needless to say, I value my copy very highly.

THE PROJECTIONIST WHO FAILS TO PROCURE A COPY IS NOT GIVING HIMSELF A SQUARE DEAL.

The capitals are Griffiths own. Griffiths letter is in line with every one of those received to date commenting on the new book.

From Howard Coles

Many of you will remember Howard B. Coles, who several years ago was with the Nicholas Power Company; later changing to the Precision Company, and then taking up the perfection of and exploitation of the Cameron projector.

Like so many thousands—yes, millions of our men—he sailed the deep blue to France during the war, but unlike most of the others, he remained.

Coles heads a company handling special features and other things. He is doing well. I have a letter from him before me, excerpts from which read:

My Dear Richardson: Just saw the announcement of issue of the fourth edition of your handbook, and of course the natural thing to do was to write out a cheque, hand it to you herewith, and ask you to send me a copy P. D. Q.

Paris is my headquarters. We have a very interesting business here, and have branches in England and Italy. We are agents for the Power company, as you know, and for the Delco Light Company, Dayton, Ohio; also we handle special features.

Keeps me so busy that I have been unable to jump across the big pond for a visit. Hope to before long, though, and I'll certainly look you up when I do.

Wish you knew the French language and could conduct just such a campaign over here as you have so ably carried on over there through the Moving Picture World.

Improvement in projection is needed over here fully as much as it was needed over home ten or twelve years ago.

Yes, Friend Coles, if I knew French and Spanish I could enlarge my field of usefulness very greatly.

Your book has gone forward. Let me know how you like it.

I'm For It

From H. Y. Ballou, San Francisco, comes sample of a projector rotating shutter with request that I express an opinion as to its practicability and selling possibilities.

The shutter is composed of six separate sheets of metal for the 3-wing, and four separate sheets for the 2-wing. Each sheet forms one edge of one of the blades, and the whole is, so marked that the projectionist may tell at a glance the exact width of any blade and any opening. The sheets are all movable at will, merely by loosening the clamping screws.

As to the selling possibilities, I would not attempt to express an opinion, but I will say that I am "for" it, and for it good and strong. It does seem to me the time has arrived when we should discard such an utterly foolish device as the shutter made to fit the worst, or even the average, condition.

A Step Forward

An adjustable shutter such as this is a long step forward, and while the incompetent projectionist might mix matters up a bit when it came to the attempt to adjust the shutter blades to the local condition, still that is no excuse for the refusal to adopt so necessary an improvement. Once such a shutter comes into general use the trouble would disappear, because the incompetent would be compelled to learn to use it, and we must remember that the incompetent is not so popular as he once was, anyhow; also a very large proportion of the men are now entirely able to use such a shutter efficiently and intelligently.

I am for it! It can be used with the regular projector shutter hub, hence you won't lose very much by making the experiment of putting it on the market. I am sure that the technical editors of all trade papers will approve of it, and boost it, too.

Better Equipment

Conducted by E. T. KEYSER

Take the Friction Out of House Management With This Equipment

DO you remember the time when the average motor car cost twice as much as it costs today? And when a man paid for a car, the car was all that he got with the receipted bill? And if he wanted a wind-shield, or a top, or head lights, or a speedometer, he could go out and buy them as extras?

And when a large proportion of car owners selected the cars because the color of the paint matched their wives' complexions and had no idea as to why the motor motored?

And when the chauffeur told the boss that one cylinder was missing, the boss wanted to know who in blazes had swiped it?

And the man who had a perfectly competent and honest chauffeur would make just as much of a yell on general principles over a perfectly legitimate repair bill as did the man who was being bilked good and proper six times a month—all to the detriment of the car.

When one contrasts the conditions which prevailed a few years ago with those of the present day, one can see how knowledge shakes out the rough spots if properly applied.

Knowledge as Protection

Because, as a matter of protection and a desire to find out whether the chauffeur was good or bad, honest or the reverse, the majority of owners proceeded to study up on how the innards of a motor car were put together and what said innards were for and also what they would do if given an opportunity.

The result is today that the average car owner knows as much, or more, about his car than the man he pays to drive it. He may not have the manual dexterity to accomplish repairs out of the ordinary, but he knows what these repairs require, about how long they should take and has a fairly approximate idea of what the cost should be. So the grafting chauffeur has, as a general thing, gone into other lines of endeavor and the good men have stuck, and when they say that a car requires something, they do not have to prove it in seventeen different ways.

All of which would be out of place in a motion picture trade publication if it were not that there is a striking similarity between the exhibitors of today and the car owners of the not very remote past.

The average exhibitor has a very slight idea as to whether his projectionist is really earning his salary or laying down on it. He does not know, as he should know, the possibilities of his projection room mechanism and also the limitation of this same mechanism.

When a screen showing is far from what it should be, he does not always know whether he is paying good money to a poor projectionist or whether he is forcing a good projectionist to wrestle with apparatus that should be in the junk room.

And he cannot always understand why he should be asked to extend what looks to him to be a pretty sizable amount for something, the necessity for which he does not appreciate.

And just so long as an exhibitor does not know as much, or almost as much, regarding projection as his projectionist, either he or the projectionist will always be at a disadvantage when it comes to explanations of bad screenings and requisitions for supplies, repairs and re-equipment.

No Reason for Ignorance

The curious part of the whole proposition is that there is absolutely no reason why every exhibitor in this country should not know practically everything that it is necessary to know about the projection end of his business. Not that he would have the time to acquire the ability to make himself a first-class projectionist, but a study of Richardson's Handbook will put him wise to the projection game.

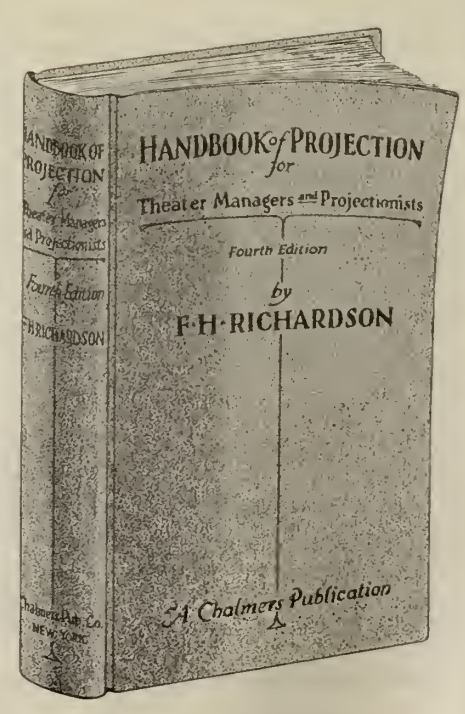
It will put him in a position to know when he has a good projectionist who should be encouraged, or a bad one who should be fired. It will put him in a position to keep a check on projection room expenditures and to know which ones are justified and it will enable him to squash alibis while appreciating reasons for poor screenings.

As a matter of fact, Richardson's Handbook is a mighty important part of the exhibitor's equipment, for the simple reason that it enables him to understand every item of his mechanical lay-out.

Important to the Exhibitor

The book is just as important to the exhibitor who is spending his money as to the projectionist who earns it, and at six dollars per copy, it will save the exhibitor, who studys it, many times its cost every year.

Somebody may say that it is not quite decent for me to use editorial space to advocate the purchase of the book. But it is not my fault that our projection editor wrote it or that the Chalmers Publishing Company publishes it. And neither of these facts alters the case that it is one of the best buys of the year for my exhibitor readers and I am advocating it on that account.



MIGHTY GOOD EQUIPMENT
for the Progressive House Manager

Changes in Management

CHICAGO, ILL.—Julius Born has sold Panorama Theatre at 717 Sheridan road to James Henry Harris. New owner will make improvements.

GLASFORD, ILL.—Dreamland Theatre has been purchased by R. E. Groninger.

FARNAM, NEB.—Bayley Theatre, a moving picture house, has been leased by Ray Blackwood.

NEWARK, N. J.—Gus De Pauw has leased Opera House and will reopen in September with photoplays, vaudeville and road shows.

ALEXANDRIA, TENN.—Bethel Brothers have purchased new Princess Theatre.

ABBOTSFORD, WIS.—L. R. Bucholz has sold Opera House to H. E. Crosby, of Colby.

COLBY, WIS.—H. E. Crosby has taken over Rex Theatre.

CASPER, WYO.—Hub Theatre has been purchased by J. E. Scott.

Recent Organizations

DOVER, DEL.—Anglo-American Film Corporation has been organized with $200,000 capital.

WILMINGTON, DEL.—Utopian Productions, Inc., has been organized with $100,000 capital.

BALTIMORE, MD.—Calvert Picture Corporation has been organized with $1,000,000 capital.

SAULT STE MARIE, MICH.—Temple Theatre will open in September.

CONEY ISLAND, N. Y.—Allwell Development Company has leased site on Surf avenue, between West Fifth and Eighth streets, for theatre, to cost $250,000. House will play pictures, vaudeville and road shows.

NEW YORK, N. Y.—Aaron Miller plans new moving picture theatre to be erected at northwest corner Burnside and Harrison avenues.

ROCKY RIVER, O.—Mrs. U. T. Teshera has plans by W. S. Ferguson Company, 1900 Euclid avenue, Cleveland, for two-story brick, stone and terra-cotta trim theatre, store and office building, to be erected at northwest corner Detroit avenue and Blount street.

ELIZABETHTOWN, PA. — C. Emlen Urban, Woolworth Building, Lancaster, is preparing plans for three-story moving picture theatre, store and apartment building, to be erected on North Market street.

GRINDSTONE, PA.—Globe Amusement Company, Brownsville, has plans by J. H. Harman, Fayette Title & Trust Building, Uniontown, for one-story stucco on tile moving picture theatre.

HAWLEY, PA.—M. E. Comerford and associates, of Reading, plan to erect two-story brick moving picture theatre, 120 by 50 feet, with seating capacity of 1,000, to cost about $70,000.

PHILADELPHIA, PA.—Richard J. Hill, 340 East Somerset street, plans to erect one and two-story brick theatre and store building, 110 by 115 feet, at Front and Huntington streets.

DALLAS, TEXAS—James P. Thomas will erect moving picture theatre in Oak Lawn district.

NELLIS, W. VA.—Nellis Amusement Company has theatre under construction to be devoted to both pictures and road attractions.

Changes in Management

HOXIE, ARK.—L. L. Lewis and his brother, of Walnut Ridge, have purchased Triangle Theatre.

DENVER, COLO.—Charles Kloeb, of Wray, has taken over Edison Theatre, a moving picture house.

LA SALLE, ILL.—James J. Collins has purchased Marquette Theatre.

OREGON, ILL.—George Mickels, operating Star and Gem Theatres, has disposed of his business to Mr. Mendenhall.

MISHAWAKA, IND.—Oscar J. Lambiotte has sold his interest in Temple Theatre to Robert Robertson and E. H. Ahara.

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$30

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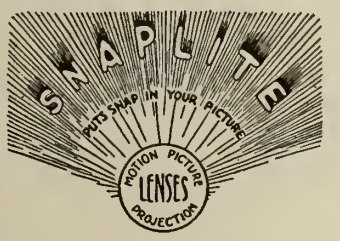

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A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

BURLINGTON, IA.—Harry Gabbert and Ralph Eckey have disposed of their moving picture business to David Peterford.

MIDLAND, MICH.—J. Bart Laughlin has leased Mecca Theatre.

HUMBOLDT, NEB.—G. L. Cooper has purchased an interest in Paramount Theatre.

NORWICH, N. Y.—Oscar L. Weigel is new manager of Strand Theatre.

OKLAHOMA CITY, OKLA.—E. O. Kirkland, of Dallas, Texas, is new manager of Rialto Theatre. House is showing only Paramount pictures.

NACOGDOCHES, TEXAS—J. H. Brantley has sold Queen Theatre to Ambrose and Levy. New owners will make improvements.

CASEY, ILL.—Lyric Theatre has been purchased by W. D. Martin, formerly manager of Badger Theatre, Neillsville, Wis. Will be devoted to straight moving picture program.

CHICAGO, ILL.—Paul Brande has disposed of his moving picture business at Clark and Faragut streets to Fannie Stone.

GREENFIELD, IND.—Why Not Realty Company has disposed of Why Not Theatre to Frank Rembusch.

CLARINDA, IA.—J. F. Van Tassell has taken over Armory and Swan Theatres.

TRACY, MINN.—New Princess Theatre has been opened by Albert Chars, of Dovray.

GULFPORT, MISS.—Anderson Theatre has been acquired by Saenger Amusement Company, of New Orleans, La.

WAUSEON, O.—W. W. Caddell has sold interest in Princess Theatre to Joseph Rex.

BELLINGHAM, WASH. — Bellingham Theatres, Inc., has acquired supervision of all five theatres here.

WENATCHEE, WASH.—W. L. Doudlah has been appointed manager of Liberty and Gem Theatres.

SUPERIOR, WIS.—Land & River Company purchased Plaza Theatre at recent sheriff sale.

MARYSVILLE, CALIF.—Frank L. Atkins, of Oakland, has taken over management of Atkin Theatre.

BROOKSVILLE, FLA.—W. R. Chalker has taken over Park Theatre.

DELAND, Fla.—Howard P. Stewart has leased Dreka Theatre and taken over the management.

PANAMA, FLA.—St. Andrews Bay Lumber Company purchased Panama Theatre at auction for $7,602.

CARLINVILLE, ILL.—John Devitt has sold his interest in Lincoln Amusement Company to Mr. Harry C. Daley.

CENTRALIA, ILL.—E. H. Brient has been appointed manager of Illinois and Grand Theatres.

CHICAGO, ILL.—David Slepyan has purchased Rosewood Theatre at southeast corner Montrose Boulevard and Lincoln street. It is a 1,000-seat moving picture house, formerly operated by Ascher Brothers.

BUTLER, IND.—K. F. Boothman, who recently disposed of his interest in Temple Theatre at Bryon, O., has purchased moving picture house here.

PORTLAND, IND.—Sherman Hines has purchased Crystal Theatre, a moving picture house and assumed management.

INDEPENDENCE, LA.—J. S. Bassett and George F. Weber have sold their theatre to Boss Hotel Company.

DULUTH, MINN.—Henry Azine succeeds J. H. Kennedy as manager of New Lyric Theatre operated by Finkelstein & Rueben.

MANKATO, MINN.—Harry French, of Minneapolis, has taken over Sandon Theatre.

GLASGOW, MO.—Electric Theatre, recently leased by G. R. Stroud, of Fayette, will be managed by Sherwood Spidel.

CENTRAL CITY, NEB.—P. H. Hoppen, who operates Dean Theatre at York, has leased Empress Theatre.

CLEVELAND, O. — Ohio Amusement Company has purchased these six moving picture houses: Five Points, Yale, Jewel, Savoy, Dennison, U-No. Address D. L. Shurman, president.

WELCH, W. VA.—American Theatre Company has sold Palace Theatre to B. C. Gillimore and E. B. Martin.

WISCONSIN RAPIDS, WIS. — John Stark has sold Ideal Theatre on Vine street to Mr. and Mrs. J. P. Gruwell.

RECENT ORGANIZATIONS

CHICAGO, ILL.—Dixieland Amusement Company, 1859 West Van Buren street, has been organized with $25,000 capital by Arthur A. Basse, Thomas Barrett, John L. Smith, O. A. Lewis.

CHICAGO, ILL.—Lester Bryant Booking Exchange of Illinois, Inc., 54 West Randolph street, has been organized with $5,000 capital by Lester Bryant, James O'Neill, C. W. Morganstern to operate theatres, moving picture houses and general booking agency.

CHICAGO, ILL. — Fulco Schaffer Sales Company, 24 East Eighth street, has been organized with $30,000 capital by G. H. Fulton, S. E. Schaffer, A. G. Jarmin to manufacture and deal in motion picture machines and supplies and conduct moving picture houses.

INSTALLING EQUIPMENT

IRONWOOD, MICH.—Bell & Kinports, 1624 Harmon Place, Minneapolis, Minn., are preparing plans for municipal memorial building. Moving picture equipment will be installed. Address Charles Seaman, chairman building committee.

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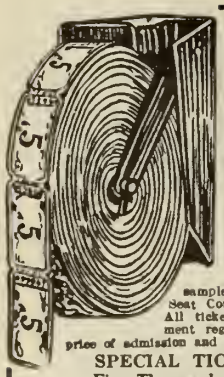

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EXPERIENCED show-card and display man would like to get in touch with good house on Pacific Coast as general publicity man. Can handle newspaper copy and lobby display. Am open for immediate connections and would prefer California location. Address G. C. Williams, Wheeler Bldg., Aberdeen, Wash.

MANAGER, experienced pictures and vaudeville. Exploitation and advertising man. Capable booker. Open for good proposition only. Location immaterial. M. Rosenthal, 24 Baillie St., Hamilton, Ontario.

NON-UNION Moving Picture Operator wants position; experience on Simplex, Power's and Motiograph. Any reasonable offer accepted. Go anywhere within State of California; wire or write. Chas. H. Whipple, 204 Jay St., Fresno, California.

HELP WANTED

WANTED—Salesman with experience selling moving picture supplies to exhibitors in Illinois, Indiana or Wisconsin. Give full particulars. Address Box 280, Moving Picture World, New York City.

Charles Ray Studios to Build New Offices

Prosperity among the established motion picture studios is indicated by the decision last week of the officials of Charles Ray Productions, Inc., to erect a new administration building bounded by Commonwealth avenue, Sunset Drive and Fleming street, Hollywood. This structure, which will be ornate Spanish type, will run 200 feet on Sunset Drive and 100 feet on Commonwealth, and is to be the first unit of continuous series of buildings encircling the Ray properties, all of a consistent type of architecture, as fast as the exigencies of photoplay production will permit.

Charles Ray Productions, Inc., under Mr. Ray's recent new alliance with United Artists' Corporation, has extensive plans ahead, and structural improvements and additions planned will constitute one of the most complete and decorative studios in the country. The unit about to go up will be erected by the Nance Construction Company, which has done other important work in the physical development of other studios. The design is from the architectural department of the Nance organization.

RAY'S NEW ADMINISTRATION BUILDING
To be erected at Commonwealth Avenue, Sunset Drive and Fleming Street, Hollywood.

One Incorporation Per Day at Albany

Albany, Sept. 30.—With the incorporation of the Autopitcon, Inc., of Buffalo, capitalized at $1,000,000, motion picture companies filing paper in the secretary of state's office, averaged one a day during the week ending September 30.

The directors of the Autopitcon company include Otto E. Enell and George White, of Buffalo; and Donald McGilliveary of Port Colborne, Ontario. Papers were also filed by the Milton Productions, Inc., capitalized at $10,000, with Henry A. Friedman, Morton M. Mandel and Fanny Edelman, of New York City; Children's Matinee Service Co., Inc., $100,000, Marie Louisa Fulton, John D. Fulton, New York; Oscar W. Lindquist, Boonton, N. J.; Edward Dillon Productions, $500, Edward Dillon, Girard S. Wittson, Joseph Edelson, New York; On the Stairs, Inc., $5,000; William H. Hurlbut, William G. Lovatt, David Schneer, New York; Kings Park Theatres Corporation, $15,000, St. Clair Walsh, Garden City; Rosalind Sattler, Mildred Traum, New York; Mystic Enterprises, Inc., $8,000, Henri Clayton, John Rahner, Janet L. Dienstag, New York.

Latvia Likes 'Em

Though only about twenty-five per cent. of the films at present exhibited in Latvia are of American make, they seem to carry off first honors for popularity, according to a report just received by the Department of Commerce, Washington, D. C., from Consul Hurley, Riga. Sixty per cent. of the films are German, it is stated, and the rest are supplied from different sources, largely pre-war Russian, some Italian and Scandinavian, and a few French.

Who Is the Oldest Exhibitor, in Point of Service, in the U. S.?
See Page 558

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Flatness of Field—

brilliant illumination, greatest contrast between black and white, with sharp definition right to the edges—perfect projection by the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

The quality is the highest and absolutely uniform—no need of testing to select your lens.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses, and Other High-Grade Optical Products.

The Palatial Palace

Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

DIXIE CUP

PENNY VENDING MACHINES

Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

PARTICULARS AND SAMPLE CUPS ON REQUEST.

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT
NEW YORK PHILADELPHIA BALTIMORE CHICAGO LOS ANGELES CLEVELAND

FOR YOUR BENEFIT—

Speedy service in film printing is the promise of American Film Company Laboratories—and we keep our promises.

We have a film printing capacity of one million feet per week. No time is lost in finishing your work. And our central location enables us to maintain express-train service all over the country.

May we prove to you our work is as good as our service is swift?

NEGATIVES STORED FREE

WRITE FOR FULL PARTICULARS

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures higbest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Cbicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

DO YOU KNOW THE MEANING OF

"FILM FAST" ?

That is the name of a new

Projecting Reel

that will give you these Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.
2 Speed in patching breaks—a superior steel and a design that came from studying your problems.
3 Durability—in the greatest degree, because it is a scientifically tested construction.
4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

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FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

Simplex

JUST A FEW REPRESENTATIVE THEATRES

IN WHICH THE

SIMPLEX-SUNLIGHT HIGH INTENSITY LAMPS

HAVE RECENTLY BEEN INSTALLED

EASTMAN THEATRE	ROCHESTER, N. Y.
ALLEN THEATRE	CLEVELAND, O.
CHICAGO THEATRE	CHICAGO, ILL.
GRANADA THEATRE	SAN FRANCISCO, CAL.
ALBEMARLE THEATRE	BROOKLYN, N. Y.
COLISEUM THEATRE	SAN FRANCISCO, CAL.
ALHAMBRA THEATRE	MILWAUKEE, WIS.
POLI'S PLAZA THEATRE	WORCESTER, MASS.
POLI'S PALACE THEATRE	BRIDGEPORT, CONN.
EMPIRE THEATRE	NEW BEDFORD, MASS.
STRAND THEATRE	LEXINGTON, KY.

WHY NOT SEND TODAY FOR FURTHER INTERESTING FACTS CONCERNING THE

SIMPLEX-SUNLIGHT HIGH INTENSITY LAMP

JUST TEAR THIS OFF AND SEND IT TO US

NAME .....

THEATRE ..... Length of Throw.....

CITY ..... Size of Picture.....

STATE ..... Amperage Now Used.....

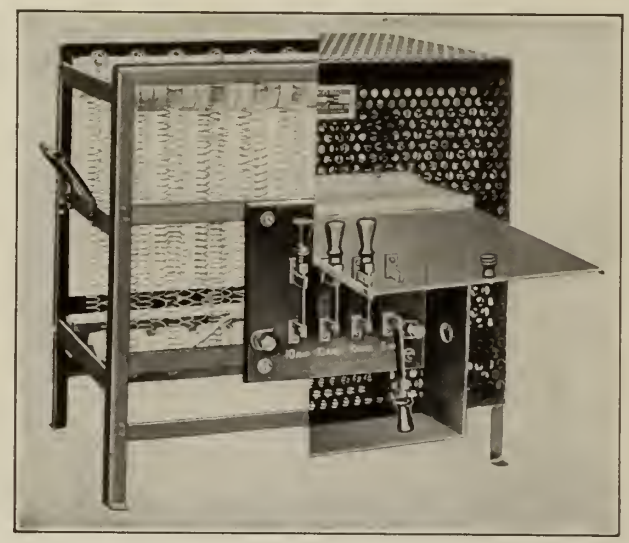
A.C. or D.C.....

(B)

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

FOR BETTER PROJECTION
POWER'S PROJECTORS

Power's Multiple Coil Rheostat



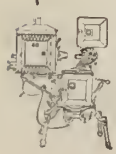
THE multiple coil rheostat is so much superior to the grid rheostat we have discontinued manufacturing the latter. Power's multiple coil rheostat weighs less than 1/3 of the grid type rheostat and can easily be moved by one man. The multiple coil units are connected across two heavy brass bus bars, one coil carrying five amperes and the balance ten amperes each. The current carried thru the rheostat is easily varied in five or ten ampere steps by means of knife switches.

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in. Coils are of a special non-corrosive wire and may be replaced in a few minutes without difficulty. They are exceptionally strong and operate at an exceedingly low temperature. As each coil carries a low amperage (not more than 10 amps) a wire of very small cross-section is used which permits perfect connections to be made to bus bars.

Power's multiple coil rheostats are made in the following sizes:

30-55 amperes	}	110-115 volts	{	60- 95 amperes
40-75 amperes	}	or	{	80-125 amperes
		220-230 volts		

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



BETTER PROJECTION PAYS

You'll Say So, Too.

"One of the finest photoplays of the season."—N. Y. Sun.

"By far the best picture George Arliss ever made."—N. Y. Evening World.

"High-class entertainment which no lover of pictures will wish to miss."—New York Daily News.

"In every way a fine picture. To watch the performance of George Arliss is a delight."—New York Tribune.

"Not merely George Arliss's strongest and most human picture, but bids fair to be considered one of the finest here this year."—New York Herald.

"Arliss makes you feel no one could have done it better."—New York Mail.

"An excellent performance by George Arliss, and no matter what Mr. Arliss does before the camera or on the stage it is worth seeing."—New York World.

"'The Man Who Played God' scores a point. George Arliss's performance is so smooth and genuine that enjoyment of the story is unalloyed."—New York Times.

"An example of George Arliss's most careful and beautiful acting. An uplifting picture as well as a beautiful one."—New York Telegraph.

"Drew capacity audiences at the Broadway Strand."—Detroit Free Press.

"Another photoplay to be proud of."—Detroit Evening Times.

Distinctive Productions, Inc.
presents
GEORGE ARLISS
in
"THE MAN WHO PLAYED GOD"
From a play by Jules Eckert Goodman founded on Gouverneur Morris's story of the same name
Scenario by Forrest Halsey
Photography by Harry A. Fischbeck
Art Director — Clark Robinson
Direction by Harmon Weight

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

A Quail Every Day

For thirty days will sicken any man. The same kind of picture every day for a month will sicken any theatre patronage.

That's why exhibitors always seek something new, different and distinctly novel.

And that's what exhibitors get when they book

"The Glorious Adventure"

The first all-color feature-length photoplay.

This picture has everything any audience can want. It has spectacular melodrama—thrilling scenes of the great London fire—pirate ships—a midnight prison marriage—beautiful Lady Diana Manners—gorgeous gowns—glittering gems.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

This Order tells the story

INTER OFFICE RUSHGRAM

To HOME OFFICE
From NEW YORK EXCHANGE

October 4th, 1922

Rush fifteen additional prints of "A WOMAN'S WOMAN" for immediate use. These extra prints necessary because of Keith-Moss-Proctor Circuit bookings.

Meg Streimer,
Sales Manager.

MS/ME

ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION
729 SEVENTH AVENUE
NEW YORK, N Y

Claremont Film Labratory,
430 Claremont Parkway,
New York City.

October 4th, 1922.

Gentlemen:

Please print twenty (20) additional prints of "A Woman's Woman" immediately. Rush fifteen (15) of these to our New York Exchange.

Very truly yours,
ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION.
W. Washington
General Sales Manager.

WH:G

Praised by Audiences wherever shown. Booked by the Big Keith-Proctor-Moss New York City Circuit. A picture that pulls every class of picture-goer; that creates strong word-of-mouth advertising, and has big exploitation possibilities.

Albion Productions, Incorporated
presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Nalbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

Announcing

LYMAN H. HOWE'S HODGE-PODGE

Educational's Specials

If you played Lyman H. Howe's "A Ride on a Runaway Train," or knew anyone who played it, you need no introduction to Lyman H. Howe and his genius for producing the unusual in short-subject novelties.

Howe has finished twelve one-reel gems that sparkle with fun, puzzling pictures, and art shots from nature that are positively amazing.

The first of the series, titled "King Winter," will be released soon. Every Educational Branch will be pleased to show this picture. You may then judge the surprises you have in store for your audience if you secure the series of Lyman H. Howe's Hodge-Podge for your theatre.

These one-reel specials, released one a month, starting in October, are among Educational's Short Subjects

NATIONALLY ADVERTISED FOR OVER A YEAR

TO TWENTY-FOUR MILLIONS OF READERS

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

When You See Them—So

House Peters
and
An All Star Cast
in
"HUMAN HEARTS"
Play by
Hal Reid
Directed by
King Baggot

PRISCILLA
DEAN
in
"UNDER TWO FLAGS"
Novel by
Ouida
Directed by
Tod Browning

by
Laemmle

Lon
CHANEY
in
"BITTER SWEET"
Special Cast
including
Virginia Valli
Directed by
Lambert Hillyer

PRISCILLA
DEAN
in
"WHITE TIGER"
A
Powerful Story
of the Underworld
Directed by
Tod Browning

Open Dates for these
rsal—Jewels

THE S

Carl Laemmle pres

PROSPER

AUTHORS

Hugh Pendexter
Harvey Gates
Victor Bridges
Shannon Fife
Roy Myers
R. Ramsay
G. B. Lancaster
Mary Lerner
Louis Tracy

Here are nine splendid pictures with great titles, real box-office casts, directed by well known directors, from popular stories by authors of repute. They have been named "THE PROSPERITY NINE" because they are the type of pictures sure to bring prosperity to everyone who shows them.

DIRECTORS

Stuart Paton
Irving Cummings
Jack Conway
King Baggot
Lambert Hillyer
Nat Ross
Emile Chautard

William Fox presents

JOHN GILBERT

in

CALVERT'S VALLEY

STORY BY
MARGARET
PRESCOTT
MONTAGUE

DIRECTED BY
JACK DILLON

FRESH FROM HIS TRIUMPH IN "MONTE CRISTO," JOHN GILBERT SCORES AGAIN IN THIS TENSE DRAMA OF THRILLS AND MYSTERY

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

HERE HE IS!

WILLIAM FOX *presents*

LUPINO LANE

The king of the funmakers of two continents in

The REPORTER

NOW SHOWING

The PIRATE

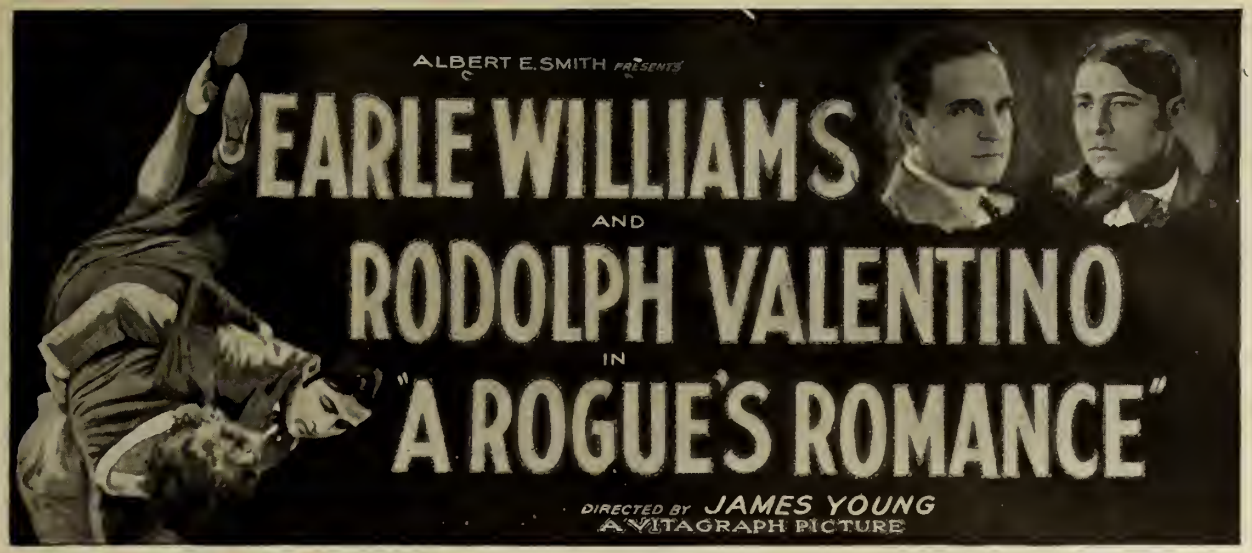
TO BE RELEASED SOON

LUPINO LANE
PLAYING HERE TO-DAY
Produced by WILLIAM FOX

A LIFE-SIZE CUTOUT OF LUPINO LANE, AS SHOWN HERE, IS AVAILABLE AT EVERY FOX EXCHANGE. DONE IN STRIKING COLORS, IT WILL PROVE A REAL EXPLOITATION AID FOR THIS COMEDY SERIES.

FOX
INDEPENDENCE & STRENGTH

Fox Film Corporation



TWENTY-FOUR-SHEET POSTER

THREE-SHEET POSTER

SIX-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

ONE-SHEET POSTER

Naturally!

When the Magnificent
new EASTMAN theatre
in Rochester opened
its doors it presented the world's best in
productions — novelties and comedies —

THAT'S WHY

Mr. George Eastman

Personally Selected

PLUM CENTER COMEDIES

That's why the discriminating Mr. Eastman went out of his way to land the greatest of all rural comedians in the greatest of all rural comedies. Mr. Eastman sought the absolute de luxe in comedy entertainment. He wanted the VERY BEST the market afforded. So he chose Dan Mason and his Plum Center Comedies! No comedies have ever received a greater compliment. No words of salesmanship, no words of advertising, can say more than Mr. Eastman's PERSONAL CHOICE OF PLUM CENTER COMEDIES, the latest of which is

Produced by
Paul Gerson
Pictures Corp.

Directed by
Robt. Eddy

Dan Mason

AS "POP TUTTLE" in

"The Fire Fighter"

Gentlemen—it's an absolute out-and-out RIOT

Keep Your Eye on F.B.O.

It has that wonderful heart appeal that "made" "The Kid." It has the never-failing element of human interest. It has laughs by the yard—sure-fire, belly laughs all classes of people enjoy.

It is a comedy we can recommend with the utmost sincerity. It is in every sense of the word—A RIOT! Follow Mr. Eastman's lead and BOOK IT YOURSELF—RIGHT NOW!

FILM BOOKING OFFICES OF AMERICA

723 SEVENTH AVE., N. Y. CITY

Exchanges Everywhere

SYRACUSE MOTION PICTURE COMPANY PRESENTS

Wyndham Standing in "The Isle of Doubt"

with *Dorothy Mackaill* and *George Fawcett*

story by Derck Bram

WYNDHAM STANDING

DOROTHY MACKAILL

GEORGE FAWCETT

WARNER RICHMOND

Among others, already booked for these theatres

Victory,	Providence	Regent,	Springfield, O.
Majestic,	Albany	Model,	Sioux City
Minerva,	Pittsburgh	Rex,	Racine
Parkway,	Baltimore	Regent,	Kansas City
Liberty,	Jersey City	Empire,	Mobile, Ala.
Garden,	Charleston, S. C.	Lyceum,	Memphis

Marcus Loew's Theatres, Greater New York

"The Isle of Doubt"—a Body of Land, Entirely Surrounded by Hot Tempered Romance and Red Blooded Adventure

DIRECTED BY HAMILTON SMITH
PHOTOGRAPHED BY ARTHUR CADWELL

PLAYGOERS PICTURES
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

Big Moments in a Drama Te

You can get some idea of the bigness of this picture by looking over these stills. Everyone is an actual picture from a scene in the play. Read the captions. They are actual sub-titles, and give you just a hint of all the fun and heart touches in the picture. And it is the most touching heart drama ever screened, with the quaintest humor underlying its pathos.

"Ming Toy, you just same like vamp."

"Vamp is woman bee. You get honey—you get stung."

"Please ask Christian God to save Ming Toy from love boat."

"Say, kid, I speak only dignified American language—you get me, Steve?"

"You she devil—I get rid of you. Tonight I'll sell you on love boat."

"Ming Toy don't want to be Chinese girl—got nothing China—don't think China—don't feel China—don't know why for Hell God ever put me in China."

Joseph M. Schenck presents

FIRST NATIONAL PICTURES

CONSTANCE "EAST is

eming With Fun and Thrills!

Our charming star in her first big dramatic production and one that fairly tears the heart in two. Adapted by Francis Marion from the play by Samuel Shipman and John B. Hymer as produced by William Harris Jr. Photographed by Antonio Gaudio; Art Director, Stephen Goosson. Directed by Sidney Franklin, director of "Smilin' Through". A First National Attraction.

"Always use perfume when doll up for Mr. Billy. Sure I use tar soap. Best perfume. Don't leak out."

"You make google eyes on my balcony."

"I learn most elegant way of performing American chewing habit."

"Nice white man's God, send Ming Toy's sweet American man. If you no can send him, then please make Charlie Yong be good to Ming Toy. If Charlie Yong not be good to Ming Toy, please white man's God, make Charlie Yong go to Hell."

"Billy, I think you shouldn't marry me. If you do maybe so after while we have little baby with pig tail."

TALMADGE in WEST"

FIRST NATIONAL PICTURES

"It's sure to be a Big Success"
LOS ANGELES EXAMINER

Los Angeles Examiner

BY DORIS ANDERSON

THERE will some day soon be an end of producers who claim that pictures cannot be both of high quality and popular. With the advent of Thomas H. Ince's "Skin Deep," and other films of the same standard, one of the best excuses for mediocre productions goes by the boards.

"Skin Deep" is a splendid picture from beginning to end. It has all the earmarks of a popular one.

The characters are made real with a predominating quality. They are good or bad or both, but for some reason other than a subtitle. They do things which make them so.

"Skin Deep" is melodramatic in parts, but it is fascinatingly different melodrama that merges smoothly into drama. It is psychological without becoming immobile. It is active without losing thoughtfulness.

The situation in itself is an intriguing one—the modern miracle of facial surgery. It is a possibility that no one can question. It is still strange and thrilling enough to be imbued with fantastic novelty.

A perfect production, tense, true, and brightly humorous. It is a picture made real by an infinity of tiny little human touches.

One cannot congratulate Hillyer enough. His sure, stern guidance is evident in every detail. Sills does as interesting piece of work as the featured lead.

Florence Vidor is charming. Marcia Manon gives a splendid portrayal. The supporting parts are given cannably by Charles Clary, Winter Hall, Joe Singleton, Frank Campeau, Gertrude Astor, Muriel Francis Dana and B. H. DeLay.

Thomas H. Ince presents
"SKIN DEEP"

The story of a "gangster" whose entire character was changed through the "remaking" of his face by the mystery of modern plastic surgery. A powerful, fast moving melodrama with the Ince Punch—unique—different. It is now cleaning up for exhibitors at every showing. **BOOK NOW!**

By Marc Edmund Jones
Directed by Lambert Hillyer

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 8
Oct. 21, 1922

Memo for Mr. Hays:

We read in The New York World that Will Hays has been asked to look into the treatment of actors by surly office boys and other guardians of the outer portals at motion picture studios.

This is a vitally important matter.

Something must be done at once.

The other day it was Something Else that Mr. Hays was going to be asked "to look into." Tomorrow it will be Still Something Else.

Well, we hope that Mr. Hays gets quick action in the case of the high and mighty studio attendants. A number of things have been called to our attention which we must ask him "to look into at once."

All vitally important matters.

* * *

An exhibitor reader in Pawtuxet, Ohio, has asked us to call to Mr. Hays' attention the quality of the cigars being dispensed by the film salesmen this season.

The salesmen, says Exhibitor Joe Glumphus, must be falling for this stuff they read about the return of the good five-center.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

From Solid Ivory, Nebraska, comes another urgent letter that will have to be called to the attention of Mr. Hays.

The letter is signed by the secretary to Ike Ingus, the first run and last hope in Solid Ivory. Ike asks Mr. Hays to take immediate action to improve the quality of the paper used in press books, broadsides, catalogues and other free mailing matter.

Ike runs one night a week—and doesn't care much which night it is. The fifty residents of Solid Ivory don't support him very strongly. But the waste paper value of his mail matter has enabled Ike to eke out a more than comfortable existence.

Now that the waste paper market is going up Ike has visions. He thinks he may be able to save even the trouble of running that one night. It all depends on the action taken by Mr. Hays.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

Peeved at the action of the actors, The Amalgamated Association of Office Boys has adopted a set of resolutions which will be slipped under Mr. Hays' door some morning.

The boys are up in arms over bosses who force them ninety-nine times a day to pass the lie, "Mr. Uppus is in conference," "Mr. Uppus is in the projection room and won't be free for two hours."

No complaint is made by the boys that the continual lying has a tendency to corrupt their morals. They base their plea for justice on the simple statement that the lack of originality is cramping their style.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

* * *

These serious tangles cleared up, The International Conference of Trade Paper Editors has a problem to place before Mr. Hays.

They wish him to use his political influence to place before the Federal Trades Commission the unfair competition of Daily Racing Form.

The decision to ask Mr. Hays to look into the matter was reached after a few of the editors had made trips with their eyes open through 729 Seventh Avenue and along the film rows of Chicago and some other exchange cities.

They claim that the Release Chart has no chance in competition with the Past Performance Index.

This is a vitally important matter.

Something must be done at once.

Mr. Hays has an opportunity here to show his mettle.

Robert E. Welsh

B. P. A. Incorporates

Plans To Stimulate Public Interest In Pictures

The "B. P. A. of the World" filed papers of incorporation with the secretary of state's office in Albany, N. Y., the past week, and named as its directors Dr. Robert Watson, Mrs. Harry Sternberger and John A. Quinn, of New York; Charles A. McMahon, of Washington, D. C., and Ilsley Boone, of Oakland, N. J.

The papers of incorporation as filed with the Secretary of State, outline the objects of the corporation in part, as follows:

"To prevent as far as possible unfair criticism and propaganda from being circulated against the motion picture art and profession;

"To secure freedom from unjust or unlawful exactions and regulations;

"To stimulate public interest and patronage, and to generally elevate the standard of motion pictures and plays."

The principal office of the concern will be located in New York city. In addition to the ones named as directors, Dan H. Dugger, Jr., Emil H. Eppright and Edward S. Shaw are also interested in the concern.

Big Gathering There

Women's Organizations Pledge Co-operation With Crandall Theatres

The interest caused by the newly established Public Service and Educational Department of the Crandall Theatres, in Washington, D. C., was, it is said, demonstrated by the distinguished gathering that responded to the invitation of Mrs. Harriet Hawley Locher, director of the new public relations department, to attend a reception and tea in honor of Mrs. Woodallen Chapman, chairman of the Motion Picture Division of the General Federation of Women's Clubs and a member of Will H. Hays committee of twenty, in her studio in the Metropolitan Theatre building on Tuesday afternoon, October 3.

Every important woman's movement in the National Capital was represented, all pledged themselves and their respective organizations to wholehearted co-operation with Harry M. Crandall and his staff in their effort to make the Crandall Theatres not merely places of amusement but community centers of genuine value to residents of Washington.

Nolan in New York

Harry T. Nolan, president of Associated First National Pictures, Inc., of Colorado, reached New York Monday and began serving as a member of the First National Rotating Committee. Mr. Nolan is a successful Denver exhibitor.

They're Out of Luck!

Eight years ago Spyros and Charles Skouras were bus boys in a St. Louis hotel. Now they're among the leading exhibitors in that Missouri city. Fast work! But eight years isn't nearly long enough to qualify either of them as the Daddy of Them All. On the other hand, John Karzin's experience dates from 1905 and so he's nominated. See Page 663.

Added to Staff

W. B. Frank, general sales manager of Associated Exhibitors, has announced the addition of three new men to the organization's already large staff of sales representatives. They are Charles A. Kuehle, who joins the Cincinnati forces; W. W. Rowland also has been named to the Cincinnati office; C. H. Stewart has been added to Associated's sales staff in St. Louis.

Moving Picture WORLD

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY

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Telephone: Murray Hill 1610

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Holds Convention

M. P. T. O. of Missouri to Meet October 18 and 19

The Motion Picture Theatre Owners of Missouri will hold its semi-annual convention at Excelsior Springs, Mo., October 18 and 19. Among those who will be guests of the organization and will address the members of the association will be President Sydney S. Cohen, of the national exhibitor organization; Will Hays, of the producers division; Senator James A. Reed, Governor Arthur M. Hyde, of Missouri, and many others of importance.

From every indication it appears that there will be the largest attendance ever had at any of the exhibitors' conventions held in the western states. Exhibitors from other states have expressed their intention of attending the Missouri convention. President Pramer, of Nebraska; President Van Praag, of Kansas; President W. A. Steffes, of Minnesota, and President Cady, of Michigan, have all signified their intention of attending.

Among the subjects to be discussed will be the Music Tax, Lambert Bill and legislative program.

Finds Business Good

South American Outlook Said To Be Flourishing

E. E. Shauer announces that John L. Day, South American representative of the foreign department of the Famous Players-Lasky Corporation, returned Monday, October 2, on the Pan-American from a three-months' visit to Rio de Janeiro, where he made arrangements for increased Paramount distribution during the coming year. The Paramount offices in Rio de Janeiro and Sao Paulo were found to be in flourishing condition, the business of the last year having shown an important increase over the preceding year.

Prospects for the new year are unusually bright, according to Mr. Day, as the demand for high grade productions is constantly increasing. Foreign competition has made no serious inroads upon the market for the best American productions, in his opinion, and will not do so in the future, unless the high standard set by leading American producers is allowed to lapse.

McCabe in Town

Vincent J. McCabe, Canadian manager for Associated First National Pictures, Inc., came to New York recently after visiting First National Exchanges at St. Johns, Montreal, Winnipeg and Calgary. He said the business outlook in Canada was bright, that exhibitors were optimistic and, in some instances, were paying higher prices than ever before.

Throng Attends Convention of Michigan M. P. T. O.

McLaren Succeeds Cody as President—Cash Collection $11,000

(By Wire to Moving Picture World)

Flint, Mich., October 10.

THE third annual convention of the Motion Picture Theatre Owners of Michigan opened here Tuesday with the largest attendance in its history and with delegates from almost every sectional unit in the country on hand to look in on the business sessions of the body which has been characterized as the best functioning of all those in the national personnel.

The early part of Tuesday morning was devoted to the registration of delegates, followed by the visiting of various exhibits displayed by Detroit film exchanges. It was close to 11 a. m. when Claude Cady, of Lansing, president of the Michigan organization, opened the first business session. The address of welcome was made by William H. McKeighan, Mayor of Flint, and was followed by a short talk by William Holler, managing director of the Flint Chamber of Commerce. Charles Garfield, of Flint, chairman of the convention committee, responded.

President Cady delivered his annual address, summarizing the work transacted by the organization during his administration and emphasized during his address the fact that exhibitors should contract only for such pictures as they can actually play and that any other procedure is unfair to the exchange and detrimental to the exhibitor. He stated that during the coming year it will take $25,000 to finance the organization and that the five per cent. rental tax abolishment had saved the exhibitors $240,000.

The following committees were then announced: Resolutions—J. R. Denniston Monroe, chairman; Charles Carlyle, Saginaw; H. C. Schram, Kalamazoo; A. J. Kleist, Pontiac; Kenneth Fitzpatrick, Chicago. Budget Committee—W. S. Butterfield, chairman; Fred Rummler, Detroit; Herb. Weil, Port Huron; Elwyn Simons, Adrian; H. G. Hall, Detroit. Finance—J. C. Ritten, Detroit, chairman; Blair McElroy, Chicago; Joe Denniston, Monroe; J. M. Slocum, Detroit; H. G. Hall, Detroit.

Dehull M. Travers, of Flint, an attorney, extended a welcome in behalf of the Rotarians, the Flint Chamber of Commerce and Flint Lawyers' Club, and touched upon co-operation in a short address. This concluded the first business session and then the delegates were taken by automobiles for an inspection of the Buick automobile plant.

The Tuesday afternoon session was opened by the reading of the treasurer's report by Fred Rummler, showing the association to be in a healthy financial condition. H. M. Richey, general manager of the organization, made a detailed report of the activities of the association during the past year and at the conclusion, he was accorded a unanimous vote of thanks for his untiring labors in behalf of the members.

M. J. O'Toole, head of the Public Service Department of the National Association, complimented the Michigan organization for its efficient methods in setting an example for all other state organizations in the country. He gave a detailed report of how the five per cent. tax bill was eliminated from the statutes. Mr. O'Toole also outlined the work being done by the National Association and paid high compliments to the sagacity and leadership of the national president, Sydney Cohen. The record booking on Movie Chats by the Michigan organization was also highly lauded by Mr. O'Toole.

The reading of minutes for last year's meeting by H. C. Hall was ordered suspended, following a motion instituted by James C. Ritter. Telegrams extending good wishes were received and read from Rhode Island, Kansas, Illinois and Missouri state organizations. Brief remarks on organization were made by Martin Smith, secretary of the Ohio organization, and W. F. Woodhull, of New Jersey. General Manager Richey then announced the various entertainment features for the remainder of the convention.

The banquet Tuesday evening was one of the most colorful events in the history of Michigan motion pictures. During the dinner and between speeches, entertainment in the form of vaudeville and specialties was provided through the courtesy of the Flint exhibitors. J. R. Denniston, of Monroe, acted as toastmaster. Short addresses were delivered by the following: Claude Cady, president; Sydney S. Cohen, national president; Courtland Smith, representing Will H. Hays; M. J. O'Toole, from the national association; W. S. McLaren, Jackson; Alfred J. Murphy, legal counsel for the Michigan association; A. J. Moeller, general manager, New York; W. A. True, Connecticut; W. A. Steffes, Minnesota; W. F. Woodhull, New Jersey, and a number of other prominent state and city officials.

A gentleman acquainted with the moving picture industry will leave for England and France in a few weeks and will have opportunity to perform any commission entrusted to him. References, if desired.

Address "Commission," Moving Picture World.

Wirt McLaren Elected

Flint, Mich., Oct. 11.

(By Wire to Moving Picture World.)

THE first topic for discussion at the Tuesday morning session was that of insurance, by Howard Luce, of the Mills Mutual, who are now insuring exhibitors at a saving of 25 per cent. The main address of the morning was by Sydney Cohen, summarizing the activities of the national body since the Washington convention. He laid particular stress upon the necessity of continued co-operation and the support of the national association. Al Steffes, of Minnesota, and William True, of Connecticut, made brief remarks, the latter discussing the proposed new standard form of booking contract with distributors.

At noon the ladies were tendered a luncheon. Phil Gleichman, Detroit, reported for the credentials committee. Wirt McLaren, Jackson, Mich., touched on the amount necessary to run the state organization for the ensuing year. Blair McElroy, of Chicago, pleaded with the delegates to make liberal contributions in the way of dues, the delegates present responding to the extent of approximately $11,000. It will be an easy matter to secure the necessary balance

(Continued on page 660)

Rowland Urges More Attention Be Given Continuity Writing

WHAT are the rank and file of producers, directors, stars, continuity writers and others going to learn from the best of this season's motion pictures? Are they going to profit by them? Or will they go along in haphazard fashion ignoring logical continuity and otherwise turning out pictures that aggravate the public?

These questions were put to Richard A. Rowland, a member of the executive forces of Associated First National Pictures, Inc., who for many years has studied production from every angle and who is an expert on the making of pictures. As president of Metro Pictures Corporation, Mr. Rowland made a big name for himself, both as a producer and executive. As senior member of the firm of Rowland and Clark, with extensive theatre holdings in Western Pennsylvania, he has demonstrated his ability as an exhibitor.

"For the last ten years we have been educating our patrons up to the idea of seeing 'better pictures,'" said Mr. Rowland. "And it has only been within the last ten years that we have had discriminating audiences. We have brought more people into our theatres by showing better pictures. And now we must live up to the standard we have set—or what happens? Use your own imagination.

"To my way of thinking, while the director is a tremendous force in good picture making, the continuity writer is just as important—in some respects more important, because it is he who must visualize and then construct the story which millions will see on the screen. If the story—or play—is poorly put together, then a poor continuity writer is to blame.

"Our early productions were nothing but experiments. We forged ahead gradually, improving in photography, etc. We engaged the interest of the public. We profited by that interest, and at the same time led the public to expect much of us. We now have reached that stage in our development when we must live up to what the public expects of us.

"And what does the public expect? Good stories, told in a logical and convincing manner. Who is primarily responsible for turning out stories of that kind? The scenarist, or continuity writer. The producer gets an outline for a great play. It has big dramatic situations. He talks it over with his director, his star. Then the story is turned over to the continuity writer, who must make it a smooth piece of machinery with logical situations.

"Too often the continuity writer is—let us be charitable and say 'careless.' The machinery of the play is poorly constructed. The situations are not logical. The picture is shown to the public which, in these times, is discriminating, and often insults their intelligence. This is our danger.

"If every producer would bear in mind that his picture is 60 percent made in the scenario department, there would be more big time pictures. The picture should never be made worse than the story. It is up to the continuity writer to see that the story is developed logically before it reaches the camera, and it is up to the director to see that the picture lives up to the strength of story and continuity. We are facing a big danger in finding out how we are going to satisfy the public in motion pictures.

"The remedy is that we must have better scenario writers; the stories must be made more logical.

"We have improved from the standpoint of direction. Scenario writing has great room for improvement; in fact, the scenario writing as it now is being turned out is, to me, a weak spot in the making of pictures to-day. It is weak not only in the continuity of stories, the arrangement of logical situations, but in its seeming lack of knowledge as to what actually pleases or displeases the entertainment-loving public.

"How many of our scenario writers are painstaking enough to systematically go to theatres and study the effect of plays on audiences? How many of them talk to exhibitors and obtain ideas? Until they do these things they will not grasp the angle of 'showmanship' which is essential to the artistic as well as financial success of pictures. It is only by getting showmanship angles that scenario writers will begin injecting into their stories novel or unusual situations brought out in a logical manner.

"The scenario writer of to-day is too much inclined to give way to 'hackneyism' in his or her writing. And he or she will get away from that by studying the effect of plays on audiences."

Legal Battle Goes On

Says Statements Are "Irrelevant, Impertinent and Scandalous"

That the legal conflict between the Famous Players-Lasky Corporation and Rodolph Valentino is not confined to the temporary injunction obtained by the Famous Players, restraining Valentino from engaging his services to any one else during the term of a contract they have with him, is disclosed in the N. Y. Supreme Court, on a motion that will come up for a hearing on October 19, wherein the Famous Players ask to have certain allegations in the answer of Valentino to their suit stricken out as "irrelevant, impertinent, and scandalous."

The petition made on behalf of the Famous Players corporation by Ralph H. Kohn, one of its officers, denies that his corporation practised any deception on Valentino when they executed the contract with him for his services. Kohn moves to have stricken from Valentino's answer an allegation wherein Valentino charges Rudolph Zukor, Jesse L. Lasky and others with "the use of unfair methods of competition in violation of Section 5 of the Act of Congress," thereby implying that the "unfair and oppressive practises" of Famous Players constitute them to be a Trust.

Finally comes the disclosure that Valentino has set up a counterclaim in which he asks $350,000 damages from the Famous Players-Lasky corporation, as a result of the alleged breaching by them of their contract, and of their alleged false representations to him concerning his contract.

Ray Takes Rest

Charles Ray, whose newest picture, "A Tailor-Made Man," a United Artists' release, is playing to big audiences everywhere, with Mrs. Ray recently enjoyed his third vacation in ten years, when he and Mrs. Ray spent two days at Catalina Island.

Holds Big Meeting

Exhibitors of Western Pennsylvania In Interesting Session

Although but a handful of exhibitors were present, the meeting of the Board of Managers of the Motion Picture Theatre Owners of Western Pennsylvania, held at the General Forbes Hotel, Pittsburgh, Friday noon, October 6, was the longest and most interesting session held in some time by the local organization. Many important problems were considered, and another general meeting and luncheon scheduled in the banquet hall of the same hotel on Friday, October 20.

Among those present at this meeting were: E. T. Peter of Dallas, Texas, former national treasurer of the organization; Dennis A. Harris, Hyman Goldberg, O. F. Krugh, John Newman, H. B. Kester, Harry Handel, Max Engelberg, Joseph Wagman, Fred Herrington, Harry Davis and Jerome Casper.

Zukor Scents Rival's Plot in Lasky Rumors

Rumors Finally Reach Publication and Bring Vigorous Denial

Editor's Note—Adolph Zukor's denial of rumors that Jesse Lasky and Cecil De Mille were to sever their connection with the Famous Players-Lasky organization takes on importance not so much because of the denial, but because—way back behind the scenes—there seems to be something doing that has caused Mr. Zukor to "hit the ceiling." The usual Film Row rumor, even the one that achieves publication, rarely secures more than a passing smile from the F. P. head.. Occasionally there is the most formal of denials. But the following vigorous statement, both because of what it says in type and what it means between the lines, makes most interesting reading.

THE Famous Players-Lasky statement follows: Unqualified denial of published reports that Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, was about to sever his connections with that company was made yesterday both by Mr. Lasky and Adolph Zukor, president of the company.

Informed in Hollywood that a vaudeville paper had printed the report, Mr. Lasky sent the following telegram of denial to the editor of the publication and also to the New York World, which reprinted the story:

"I have just been advised that you have printed a story to effect that I contemplate leaving Famous Players-Lasky Corporation. As this story is absolutely untrue and without foundation I will appreciate it if you will correct your statement by printing my absolute denial. I have no thought of leaving Famous Players-Lasky Corporation and my relations with its chief executive and president, Mr. Zukor, are most cordial as they have always been in the past."

In making public his and Mr. Lasky's denial, Mr. Zukor was vigorous in his denunciation of the shameless trickery which would foment such rumors and the irresponsibility of newspapers which would print them without verification.

"I have no doubt that this story was inspired by men in this industry who wish to thwart the progress which Famous Players-Lasky Corporation has been making," he said. "If this be the case then the newspapers which printed this baseless rumor should in justice to themselves divulge the name of the persons who made them their dupes by supplying them false information. If the papers do not divulge these names we are justified in believing the story was made up of whole cloth in the newspaper offices and is a brazen attempt to make a trade sensation at the expense of this company.

"In support of my original belief that the rumor was inspired I wish to cite a telegram which I received today from Cecil B. DeMille:

"'Received wire yesterday from New York producing firm saying they had definite information I was leaving Famous Players, and last night a representative of another big firm called on me making same statement positively, both firms, of course, laying proposition before me. What is it all about? Kind regards.'

"To this telegram I replied as follows:

"'Answering your wire my personal opinion is that these malicious rumors are being circulated by other producing companies who lament having been left in the shade through the policy which we adopted last winter, which has enabled us to produce and now deliver product of a higher standard and in a quantity which no other producing company has equaled. They are also jealous of our policy of having every contract carry a play date. This has put us so much ahead of other companies and we have established such tremendous confidence and good will among exhibitors that in an endeavor to shake that confidence and break down the advantage we have deservedly achieved they are using every conceivable means however sinister such as the ridiculous story Variety printed last week and the rumor to which you refer. I personally and my associates here are all with you one hundred per cent. and have not the slightest doubt in the world that your feeling toward the company is the same. Will you let me know the names of the people who sent you wires and approached you as I think that will enable us to get to the bottom of the affair. Kindest regards.'

"I think the telegrams I have cited speak for themselves. In making them public I merely want to nail these lies before they wriggle away from me, and I know that I am supported by every right-thinking person in the film industry. These rumors have done us no harm, and cannot do us harm, but they are evidence that there are still left in the picture business a few men who will stop at nothing to win their ends. But the day has gone by in this industry when such tactics can be condoned and I hope to drag these people into the light where everybody can see them for what they are."

Strikes Prevented

United Action Stops Walkout In 79 Cities

Local 95 of the I. A. T. S. E. and Projection Machine Operators at Ottawa, Ontario, celebrated the 25th Anniversary of its establishment by a banquet in the Canadian Capital on October 4, when the guests and speakers included Charles C. Shay, International president of the association; Mayor F. H. Plant, of Ottawa; Controller John Cameron, representing the Allied Trades and Labor Association of Ottawa; William McKinnon, editor of the I. A. T. S. E. Journal, and various local exhibitors, including Captain Frank Goodale, of Loew's Theatre; John T. Moxley, Jack Soanes, Edward Charleston and others. Jack Delaney, president of the Musicians Protective Union, was also present.

President Shay spoke of the value of united action, and pointed out that strikes of theatre employees were threatened in no less than 79 cities in the United States and Canada this season, but, through preventative measures and successful negotiations, all but three of the strikes had been averted.

Hays and Eastman Agree that There Is No Need of Censorship

ROCHESTER'S new Eastman Theatre has been inspected by Will Hays and by him was pronounced "the theatre ideal." Mr. Hays made a trip to Rochester for the sole purpose of inspecting the theatre. "It is beautiful," he said; "it is the splendid realization of the dream of a great man; it is incomparable."

Mr. Hays had been invited to come to Rochester for the opening of the theatre early in September, but found it impossible. He assured George Eastman at that time that he would come at an early date. In Rochester Mr. Hays and his party were guests of Mr. Eastman and in addition to inspecting the theatre paid a visit to Kodak Park, where the bulk of motion picture film is made.

Mr. Hays vigorously denounced censorship in an interview with a representative of Moving Picture World. He said censorship is un-American and unnecessary. He also sees great possibilities for the screen cementing friendship among all races and creeds, because the screen speaks a universal language which all seeing persons can understand.

Hays believes that the "crop of pictures" which is now being released will not need any censorship, but he holds to the idea that censor boards will "mutilate pictures which need no censure."

Mr. Eastman, too, expressed himself as opposed to state censorship. "Censor boards need not exist," Mr. Eastman said. "Let all the necessary censorship be at the source. Let the producers stop making pictures which any can criticise. It is up to the makers. If nothing is sent out which needs censoring, then surely there will be no more censorship boards. I agree with Mr. Hays that censorship is un-American and unnecessary."

International peace is bound to come through pictures, Hays said. Wars cannot be fought if the nations know one another's ideals, ideas and opportunities. Armies of men which see in living, vivid motion picture stories the history of a country are bound to learn that fighting against such a country is wrong.

"Motion pictures are sounding the death knell of fighting," Hays stated. "Right now pictures are going to foreign countries showing America as it is, as we know it. European countries are also using motion pictures to build up a better feeling among themselves.

"The motion picture I have come to visualize as a great three-fold instrument for good. First as an educational means, for children learn quicker by pictures through vision than from printed words. Second as a means for promoting international amity, and last as an amusement for millions.

"There are 20,000,000 people whom we of the industry must serve. And we cannot be false to this trust. We must give pictures worthy of attention and worthy of regard. The motion picture, being the sole amusement of millions and the part entertainment of other millions, must be a power for good if it is to exist.

"The crop of pictures coming out this fall are the best possible. They need no censorship and stand alone on their greatness. That does not mean spectacular greatness alone, but greatness as lesson bringers, drama teachers and comedy-laughter producers."

Cohen, O'Toole and True Start On Extended Middle West Trip

A SOMEWHAT extended trip, which will take in a number of places in the Middle West and may ultimately be made to reach the Pacific Coast, has been arranged by President Sydney S. Cohen, of the Motion Picture Theatre Owners of America.

President Cohen left New York on this tour, Saturday, October 7. He was accompanied by M. J. O'Toole, chairman of the National Public Service Committee; President W. A. True, of the Connecticut Motion Picture Theatre Owners; M. E. Comerford, executive head of the Comerford Circuit of Theatres and a member of the National Board of Directors, and others.

The itinerary of the party will include state conventions of Motion Picture Theatre Owners in different states and meetings with exhibitor organizations in many of the large centers.

The first state convention will be of the Michigan Motion Picture Theatre Owners in Flint.

Other conventions will be attended at Indianapolis, Chicago and Kansas City, Mo. If suitable time arrangements can be made, Mr. Cohen will meet with the theatre owners in convention at Omaha, Nebraska and Denver. It is expected that the state meetings and leading centers visited will take in about twelve states with the prospect of extending this program if circumstances permit.

On the tour, Mr. Cohen and other members of the party will carry the message of national organization and its attendant efforts on behalf of the industry to the theatre owner. It will be pointed out that, as is the case in the affairs of the Government itself, all official and other activities logically and properly revolve about the national center.

The work of the Motion Picture Theatre Owners of America, in the matter of co-ordinating exhibitor activity and rendering the same effective in a national way and in the states, will be clearly indicated.

It is Mr. Cohen's purpose in meeting with theatre owners on this tour, to lay before them some of the major evils affecting the industry, point out definite means through which the same may be eradicated and arrange for their complete co-operation to that end. The lines of action thus laid down by the Motion Picture Theatre Owners of America are very far-reaching and comprehensive.

Talking Films

Dr. Lee de Forest, who recently announced that he has perfected the talking film, is back from Germany and has taken a studio to prepare his first talking films for the public. They probably will appear at the Rialto Theatre, New York, because Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion, is co-operating with Dr. de Forest. His process has sound translated into electricity, photographed and then rendered in sound waves again.

Who is the Daddy of Them All?
John Karzin, of St. Louis, is nominated.
Who do you suggest?
See Page 663.

Bay State Citizens Launch Anti-Censor Campaign

Brig.-Gen. Cole Heads Influential State-Wide Committee

LEADING Bay State citizens have just joined hands in the first concrete attempt to mould public sentiment in opposition to the state censorship act, which is to be voted upon under a referendum at the state election, barely a month hence. It is a short time to engage in such a stupendous project, and to attempt to counteract the months of propaganda work the proponents of the censorship plan have given to this work, but much can be accomplished in so short a time, and it is evident the campaign from now on is to be a strenuous one.

This state-wide committee, which is headed by Brig.-Gen. Charles H. Cole, bases its opposition to the state censorship of moving pictures, as proposed under the law passed by the last Legislature and held in abeyance by the referendum appeal, on several underlying principles of real Americanism.

It holds at the outset that a state censorship is an unwarranted interference with the rights of the people; that it savors more of Prussian autocracy than American democracy, and that it places absolute power in the control of one man to determine what the other 3,800,000 people shall be allowed to see on the screen.

"Un-American Authority"

It also declares that it gives this man the un-American authority to promote screen propaganda for his friends, and against those whom he dislikes, for social, business, political or other purposes. It can be used as a weapon to destroy organized labor, or to destroy legitimate business. It is an entering wedge to censor away the democratic ideals for which American heroes have shed their life blood.

An interesting thing about this new committee is its personnel, which includes both men and women widely known throughout the state and particularly prominent in the several localities where they live, clergymen, prominent business men, veterans of the World War, sons of immigrants, representatives of sturdy old Yankee families, and others, all of whom have set ideas as to how far a government should be allowed to go on infringing upon the rights of the people.

This committee, which is to work independently from the committee which was appointed last Sunday afternoon by the Boston Central Labor Union, comprises the following:

Chairman, Brig.-Gen. Charles H. Cole; vice chairman, Judge Edward B. O'Brien, of Lynn; treasurer, Former Congressman William H. Carter, of Needham; secretary, Mrs. Albert T. Leatherbee, of Boston.

The complete membership, otherwise, includes Brig.-Gen. John H. Dunn and W. Irving Bullard, Boston; the Rev. William H. Geohegan, of New Bedford; the Rev. Caleb E. Fisher, of Lowell; Col. Peter H. Corr, of Taunton; Capt. Harold Winslow, of New Bedford; Major Carroll J. Swan, of Boston; Major Charles R. Cabot, of Boston; Col. Warren Sweetser, of Quincy; Capt. James E. Donovan, of Lawrence; Major H. D. Comerais, of Newton; Dr. Joseph Santosuosso, of Boston; Dr. Everett A. Bates, of Springfield.

Dr. Edwin Howard Brigham, of Brookline; Dr. Timothy J. Reardon, of Boston; Mrs. Randolph Frothingham, of Boston; Mrs. Arthur W. Marsh, of Worcester; Mrs. William A. Robinson, Jr., of New Bedford; Miss Sybil H. Holmes, of Boston; Mrs. Walter Hartstone, of Brookline; Mrs. Grace F. Cole, of Brookline; Henry Fletcher, of Brighton; R. W. McNeil, of Boston; James C. Fair, of Natick; Edward A. Filene, of Boston; Richard E. Warner, of Taunton; Charles S. Baxter, of Boston.

Bernard F. Wolf, of Boston; Simon Vorenberg, of Boston; Walter M. Pratt, of Boston; Charles S. Ashley, of New Bedford; Joseph Nolan, of Watertown; Abbott F. Lawrence, of Taunton; John A. Brackett, of Lawrence; George E. Curran, of Boston; Mark M. Duff, of New Bedford; Richard M. Suggatt, of Lawrence; Hugh H. Hickey, of Lynn; John G. O'Brien, of Wollaston; John Collins, of Pittsfield, and John McInnis, of Manchester.

Influential Citizens

To the citizens of Massachusets, these names stand for much. Gen. Cole is a former Boston fire and police commissioner, former state adjutant general, former commander of the state American Legion department, and a war veteran with gallant service, emerging as a major-general. Then there is Charles Ashley, for twenty years mayor of New Bedford; Edward A. Filene, Simon Vorenberg and Bernard M. Wolf, big Boston merchants, and others who might be picked out, all eminent in their various fields.

In introducing itself and its objects to the public, this committee promulgates its opposition to state censorship in a statement in part as follows:

"We believe that the institution of a state censor is a dangerous precedent against local regulation and the establishment of an autocratic central control that savors more of Prussian bureaucracy than American democracy.

"We condemn the giving of autocratic power to one man and his deputy to dictate what over 3,000,000 citizens of this state shall see upon the screens.

"We know that censorship of motion pictures is merely the opening wedge to censorship of all information, instruction and amusement offered by books, magazines, drama, newspapers and advertising, as such purpose was openly proclaimed from the floor of the state Senate chamber by a supporter of this measure.

The Evils Foreseen

"We know that it is a physical impossibility for one man and his deputy to review sufficient films to supply the 5,000 exhibitors in this state, and that censorship means curtailment of exhibitions, higher admission prices, and the forcing out of business of many smaller houses, resulting in the handicapping of instruction and entertainment which rightfully belongs to the public.

"We consider the taxpayers sufficiently burdened without instituting a new and expensive department for the suppression of individual rights and privileges, without any advantage to public taste, morals or pleasure."

It is indicated that the committee will begin at once a state-wide campaign to educate the people upon the evils of censorship and that this campaign will be continued right up to election.

Congratulations

A nine-pound daughter was born to Mr. and Mrs. Joseph H. Seidelman on Tuesday, October 3rd. Both mother and daughter are doing well, according to the proud father, who is assistant to E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation.

Stereoscopic Films

Perfect Pictures Holds Successful Showing in Los Angeles

Los Angeles—Wednesday evening, September 27, was signalized by an unusual event. The occasion was the first public demonstration of the Fairall process of stereoscopic motion pictures, which was held before a large audience of motion picture people at the Ambassador Theatre.

Following a prologue showing views of the Yosemite Valley, a five-reel feature, "The Power of Love," was screened, and the entire performance was enthusiastically applauded.

In viewing these pictures, each spectator is provided with a pair of what may be termed "spectacles," one glass being red and the other blue. When so equipped, you are apt to forget that you are looking at a picture because the scenes seem so real and lifelike that you imagine you are seeing the living characters enacting their various roles. The picture takes on the aspect of real life and the audience experiences the effect of gazing through an open door upon the real panorama of nature and life itself instead of visualized shadows on the screen. With this process, the third dimension on the screen has graduated from a theory into an actual reality.

The tiniest leaf, the smallest pebble and flowers in all their delicate beauty are seen in full detail. The background, even though miles away, is in full perspective even when the players in the foreground are shown acting out their part of the picture; the handicap of being unable to show a detailed background while focusing on the foreground having been overcome.

This presentation was held by Perfect Pictures, an organization which has leased the production rights. Harry K. Fairall is the inventor of this process and it has been perfected after many years of experimenting. There are projected on the screen simultaneously two positive prints superimposed, which have been photographed at the same time through a single camera having two lenses, separated a distance equivalent to the position of the human eyes. Viewing the pictures through the spectacles having a blue and a red lens, which are complementary colors, makes possible stereoscopic vision, each eye seeing a single picture of its own, which is necessary to obtain relief and perspective. It is stated that with this process there is no distortion of the picture when viewed from any part of the theatre, the front corner seats being as good as the centre seats.

An important feature of this process is the fact that the picture can be projected on a standard projection machine without the use of a lot of special equipment.

Perfect Pictures is headed by Eliott Sparling and Daniel Gamble, and the company has leased the rights to this invention from Mr. Fairall and John Sward, who control the patents.—W. E. KEEFE.

Bank Loan Plan

A plan to enable producers and distributors to obtain bank credit, which under present conditions it is sometimes difficult for them to do, has been worked out by the National Agency Company, Inc., in conjunction with the National Surety Company.

The loans which producers or distributors wish to make from the banks are to be bonded by the agency and surety companies, thus assuring the banks against loss and allowing the borrowers to obtain funds with a minimum of trouble.

Loans will be bonded only when approved contracts with exhibitors or state right buyers have been signed in sufficient amount to justify the desired loan.

The offices of the National Agency Company, Inc., are in the Candler Building, 220 W. 42d Street, New York.

McLaren Elected

(*Continued from page* 655)

from the exhibitors who did not attend the convention.

Joe Denniston, Monroe, presented the following resolutions: A vote of thanks to the mayor of Flint, newspapers of Flint, Flint Chamber of Commerce, Claude Cady, James Ritter, Charles Garfield, Sydney Cohen, visiting national directors and the board of Michigan directors, all of whom had helped to make the convention a success. A vote of appreciation to the Film Club of Detroit, for their splendid co-operation in carrying out the present trade rules was made. Resolution petitioning producers not to give more than thirty days' protection to the Detroit first run houses of features.

A resolution requesting Michigan newspapers not to accept any motion picture advertising that was suggestive, misrepresentative, or salacious. A vote of thanks to the national association for its work on non-taxable music. A resolution expressing regret and hope of speedy recovery for Dr. Francis Holley, now ill at the Mayo Hospital, Rochester, Minn.

Commending Thomas A. Edison for his efforts to dignify American music, a vote of appreciation to United States Senator Robert L. Owen, from Oklahoma, for the kind reference he recently made on the floor of the Senate in behalf of the motion picture industry. A. J. Moeller, of the national association, outlined the work he was doing in behalf of non-taxable music. Blair McElroy, Chicago, in behalf of the directors presented Claude Cady with a beautiful gold watch.

The following new officers were elected: Wirt S. McLaren, Jackson, president; Phil Gleichman, Detroit, vice-president; Harlan T. Hall, Detroit, secretary; Fred Rumler, Detroit, treasurer, board of directors; W. S. Butterfield, Battle Creek; Claude Cady, Lansing; J. M. Slocum, Detroit; Fred Delodder, Detroit; Fred Wurth, Ann Arbor; Herb Weil, Port Huron; Charles Carlisle, Saginaw; Joe Denniston, Monroe; Charles Garfield, Flint; A. J. Kleist, Pontiac. Jackson was selected as the next convention city.

Combine Forces

Paramount and Skouras Will Hold Equal Interest in Two St. Louis Theatres

In accord with the general policy of the Famous Players-Lasky Corporation to co-operate with independent exhibiting interests wherever possible, negotiations have been practically completed with Skouras Bros., of St. Louis, Mo., whereby the Missouri Theatre and the Grand Central Theatre in that city will become permanent homes for the Paramount Pictures.

To this end a new company will be formed, to be known as the Missouri-Grand Central Corporation, the stock of which will be equally divided between Skouras Bros. and the Famous Players-Lasky Corporation. The house management of the two theatres will be exclusively in the hands of Skouras Bros In the general management of the combined properties, Herschel Stuart will be the representative of the Famous Players.

While it is the purpose of the Famous Players-Lasky Corporation to play their extended run pictures at the Grand Central Theatre, the best productions of other producers will be shown at both houses.

The new company will have six directors, three representing Skouras Bros. and three representing the Famous Players-Lasky Corporation. Those who will serve for the first year are S. R. Kent, Spyros Skouras, Charles Skouras, Harold B. Franklin, Arthur Stickney and Ralph C. LiBeau.

Arrangements have also been made for the showing of Paramount Pictures in other of the Skouras theatres. In the operation of these theatres, Paramount will not be interested.

Legit Booking Congestion An Exhibitor Blessing

Syndicate Situation Forces Immediate First Run Releases

THAT the prevalent reluctance of legitimate theatres to lease their houses to film distributors for special showing and exploitation of big features, will eventually result in the complete elimination of the $2 and $1.50 metropolitan and key city exhibitions was hinted at this week in developments observed by shrewd and careful showmen.

Right now distributors of supers or specials are up against a stone wall for the want of legitimate houses in which to exploit their product. The congested booking situation in legitimate circles, however, has brought about a condition that is forcing the distributors to abandon their "road showing" plans and book these pictures into the picture houses.

The Shuberts have already announced that they will renew no leases with motion picture distributors now utilizing their houses. A. L. Erlanger, who is now associated with the booking syndicate controlled by the Shuberts and involving virtually all the important theatre owners in the country, has taken a similar step. It was only out of respect and courtesy for Douglas Fairbanks, who is a warm friend of George M. Cohan, that the latter, whose attractions are booked through the consolidated booking offices, consented to give that star-producer use of the George M. Cohan Theatre in Chicago for the world premier showing of "Robin Hood" on October 16.

Mr. Fairbanks made a special trip to New York to use his influence with showmen for a big Broadway house, but they refused with the result that Doug had to do business with William Fox who has consented to give him use of one of the houses on which he has a lease. Because of a contract made several years ago D. W. Griffith always will be assured of a showing for any of his pictures at Selwyn's Apollo Theatre, where his latest special, "One Exciting Night," opens late this month. In Boston this picture opened at Tremont Temple, an auditorium located near the Common, which is booked by a committee representative of the congregation of that famous institution.

Virtually all the big companies have made advances to the booking moguls for dates at their theatres, but in vain. Fact is that scores of companies are now travelling on the road because of a marked dearth of houses in the metropolitan centre. Irving Berlin's "Music Box Revue" was forced to leave New York at a time when demand for seats was the greatest in the history of the meteoric run of that production. The show was moved to Boston, where it replaced "Sally" at the Colonial, despite the fact that the latter show could have remained in the Hub City for at least five more weeks. "Good Morning Dearie," another big success, will be switched from Chicago to Boston, with indications that several other important plays now making record top money will have to be switched, because of the congestion.

These switching tactics, however, are far from clearing the situation. As a matter of fact they have had a tendency of completely upsetting the plans of the bookers. This has resulted in a virtual choking of the road theatres, which for the past two years owing to a lack of productions, have welcomed pictures. However, the picture policy at top figures proved uncertain, for it did not take the public long to ascertain that it was only a question of time when they could see the same picture at their favorite house for less than half or one-third the price charged at the legit theatre. This situation forced many theatres to be dark for long periods at a time.

The unexpected shutting down of these houses brought on by the public knowledge that sooner or later these $1.50 and $2 pictures would be shown at picture houses at greatly reduced prices, prompted the powers that be to do some tall thinking. The upkeep of these houses, when dark, always furnished the syndicate men with a perplexing problem that was in a way solved through the organization of the Shubert vaudeville units which took care of some 40 ideal theatres in important cities east of the Mississippi River. These were the houses that were ordinarily open for picture propositions.

The invasion of the Shubert units, together with an increase of 150 per cent. in productions that have hit the road and booking congestion in key cities, has had the tendency of absolutely shutting out motion pictures from legitimate houses. In instances where houses can be obtained the rental figures are so prohibitively high that even the most wealthy distributors find it impossible to continue negotiations.

The exhibitor, however, has seemingly gained from this situation, for the market right now is flooded with important releases that heretofore would have been given their premiers in legit houses. High class productions like "The Storm," "Monte Cristo," "The Prisoner of Zenda," "When Knighthood Was In Flower," "The Old Homestead" and many others all have been released direct to the exhibitor anywhere from one to two months prior to the time originally set for their release.

As a result of this change in plans, brought on directly by the theatre situation, business at picture houses, according to statistic reports from distributors, has taken a decided skyward leap. New England, which was the hardest hit territory because of the recent industrial depression, has fully recovered and houses there are seemingly turning in bigger grosses than ever before in their history. The same is true in New York where turn aways have been the rule for the past three weeks. The Middle West has been equally progressive and has been blessed with early releases of big specials.

"When Knighthood Was in Flower," on which a huge-sized fortune has been spent to exploit the Marion Davies production, is playing to capacity audiences at the Criterion in New York at $1.50 top, while in Chicago the same feature is being shown at first class picture house prices and doing an equally big business.

New England, which should be a mint for Paramount's "The Old Homestead," which always gave Denman Thompson's original company its greatest gross business, saw that feature last week, one week ahead of New York, and at less than one-half the price charged at the Capitol in the metropolis.—ROGER FERRI.

Joins F. B. O. Force

John Brownell, for the past six years connected with Universal in the capacity of Eastern scenario chief, this week became associated with the Film Booking Offices of America in a similiar capacity.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Chicago-Illinois Exhibitor Coalition Has Been Effected

The coalition of the Chicago Motion Picture Theatre Owners and the Illinois Motion Picture Theatre Owners was effected recently. The following directors of the former Chicago M. P. T. O. were elected to serve as directors of the I. M. P. T. O.: Joseph Hupp, L. Frank, A. Sapperstein, M. Siegel and J. Lamm. John Silha was elected to fill out the unexpired term on the board of directors of J. B. Dibelka, who is going out of the theatre business. The first meeting of the board will be held within a few days. L. M. Rubens, president, who has been a patient at a Chicago hospital since his return from Europe, has recovered sufficiently to go to his home at Joliet, and it is hoped he will be able to return to the meeting of the board.

J. B. Dibelka has transformed his Parkway Theatre on Twenty-second street into a dance hall. The alterations are being made now, and it is expected to be one of the popular dance halls in the district.

With two conventions of the M. P. T. O. A. coming in rapid succession, Wm. Sweeney, John Silha and other officials of the association are extremely busy. The first meeting on the program is the Michigan convention at Flint, which is held on the 10th and 11th of the month. Then the Missouri convention will be held at Excelsior Springs October 18, 19 and 20.

The Peerless, after undergoing extensive repairs, was opened last Saturday night under the management of Howard Donaldson. One of his circulars to families in the neighborhood read: "A spotless and shining Peerless awaits you." He was kidded by the boys because it sounded like an automobile ad.

Credit at the movies! Is that the next step in neighborhood picture houses? There's a house on the West Side in a nice, regular "working folks" group of the better sort, where girls can drop in and say, "I don't get paid until Saturday; can I go to the show now and pay you then?" and the manager lets them in. He declares he has never lost a cent by his credit system, and has increased his attendance. He has never been asked for credit by other than girls who work down town during the day and wish to drop into the show near their home on an evening.

The thought occurs that it might not be a bad thing for exhibitors in neighborhood houses to extend weekly or semi-weekly credit to families who receive their pay check monthly or semi-monthly, particularly in railroad towns or neighborhoods. The list of families who pay their debts promptly could be obtained from the neighborhood grocers, and a card similar to a meal ticket could be issued, with a duplicate card kept on file in the box-office. Then, when the family pays the grocer, the iceman, the gas bill and the daily newspaper, that other great family institution, the movies, can be paid. It might be used to good advantage to increase matinee receipts.

Charles J. Schaefer has purchased the Garfield Theatre Building, 2844 Madison street, for a cash consideration of $60,000. The building is 125 by 72 feet and the theatre, which seats 700, is managed by Charles H. Ryan. Mr. Schaefer has paid rent on the theatre for thirteen years.

Hundreds of Indiana People At Kokomo House Opening

Hundreds of citizens of Kokomo and vicinity attended the formal opening recently of the Strand Theatre there under the management of the Consolidated Realty and Theatres Corporation, which has a chain of theatres in Indiana. The Strand is being managed by Charles Raymond, formerly of Los Angeles. The Consolidated Realty and Theatres Corporation comprises the largest chain of theatres in Indiana. G. H. Gruneberg, Sr., is president and general manager of the company; A. F. Brentlinger is vice president and director general of theatres; C. W. Mason, assistant to Mr. Brentlinger; F. H. Rohr, financial operating manager; F. H. Gruneberg, Jr., second vice president; O. H. Olsen, third vice president, and R. L. Martin, secretary-treasurer.

Burglars broke into the Princess Theatre at Laporte on Sunday night, September 25, pried open the safe and helped themselves to Sunday's receipts, which amounted to about $1,000. Police are working on the case but have obtained no clew as to the identity of the robbers.

If the prosperity of a community can be measured by the manner in which people seek amusements, Frankfort and Clinton county seem to be on the road to some highly prosperous times. The theatres of Frankfort have been playing to packed houses for the last two weeks, according to reports from exhibitors there.

The Princess Theatre, owned and operated by Robert Harris and Roy Feltus, at Bloomington, is to be rebuilt early in the spring, it was announced this week. Mr. Harris and Mr. Feltus have bought a large lot adjoining the theatre and will build an addition to the building on the newly acquired site.

George Senger, of Mishawaka, began his thirteenth consecutive season as manager of the Century Theatre there when the Century was opened a few days ago with a program of pictures and vaudeville. Pictures will be shown every night, with vaudeville acts on Friday, Saturday and Sunday nights. The Century was closed during the summer and during that period was renovated and redecorated.

Robert Harris, manager of the Harris-Grand and Princess Theatres at Bloomington, is being mentioned as a possible entry in the automobile races at the Indianapolis speedway on Decoration Day as a result of a showing he made last week in driving from Indianapolis to Bloomington with a film of "Way Down East."

When the film failed to arrive in Bloomington in the morning of the day it was to be shown, Mr. Harris began an investigation and learned it had been missent to Bloomington, Ill. He immediately telephoned to the Chicago agency, which has charge of the booking of the film, and asked for an additional print. The man with the film left Chicago at 12 o'clock and arrived in Indianapolis about 6:30. Mr. Harris was waiting for him in his Packard car and the run to Bloomington was made in less than two hours running time.

Hard to Get, Hard to Keep

SOMETIMES it's worth while for a crook to yank a gun out of his hip pocket, shove it in an exhibitor's face and make off with the day's receipts. That's the discovery many crooks have made, and so another problem is added to the already impressive exhibitor total. In some localities it seems to be a serious problem, an ever-present menace. Now the exhibitor not only has to figuratively fight to get the dollars in, but literally fight to keep 'em.

Regional News and Gossip has published many items about hold-ups, safe-cracking and other crimes against exhibitors. There have been many other instances of such lawlessness recently, that have not found their way into its columns. It seems to be a common stunt for one of a gang of crooks to hide in the theatre during the night show, and let in his comrades after the doors have been locked and the exhibitor has gone home.

Dave Harding, of Kansas City, has only just recovered from a battle with an armed bandit. Burglars got a "goodly sum" from the Elmwood and North Park theatres, Buffalo. Other Jimmy Valentines took $1,400 from a Clinton, Ind., theatre. The Juniata, St. Louis, lost $326. Masked bandits took $2,000 from the Lyric Theatre auditor, East St. Louis. Five hold-up men got the night's receipts at the Royal, San Francisco. C. C. Burkey, of the Summit, Kansas City, had to hand over $400 at the point of the gun. The Castro, San Francisco, lost $75. And so on. The bulging hip pocket no longer necessarily means a flask.—S. S.

Karzin's "Bulge" on Circus Man Got Him His Start as Exhibitor

Founded World Dream on Odeon's Harvest of Nickels and Pennies

N a crisp, sunny day in October, 1905, Harry Miller stood in front of Miller Brothers' Nickel Odeon, 1528 Market street, St. Louis, and watched the frantic crowd trying to get in and out of his 120-seat picture palace through a single store-door entrance. He saw a number of would-be patrons pass up the pleasure of depositing their jitney to see the single reel of thrillers because they couldn't successfully buck the line. And then, for the stenth time, Miller invaded the precincts of the adjoining restaurant to induce "that Greek" to sell his lease and move another door east so that Miller Brothers could open a penny arcade exit for the Odeon.

"That Greek" was a business man. Although the class of patrons that the Odeon, under the Miller management, was attracting hurt his restaurant business, he didn't admit it to Harry. Offers to pay all his moving expenses and refund him the difference in the rent of the two stores proved unavailing.

They argued pro and con for many minutes. Principally con. Finally the restaurant proprietor suggested that Miller take him in as a partner on the nickel odeon and penny arcade venture. Miller at last agreed to the proposition and that is how John Karzin, present owner of tbe Casino, Olympia and Lincoln Theatres, St. Louis, and dean of the St. Louis exhibitors, entered tbe film game.

Miller previously had worked for J. Goldgrabber, the first man to open a movie in the Mound City. Goldgrabber started the World's Fair year, 1904, operating a 90-seat house on the north side of Franklin avenue between Broadway and Sixth street. Later he opened another "picture palace" on Sixth street.

Karzin put up $750 for a half interest in Miller Brothers' Nickel Odeon and the new penny arcade. They rented 150 penny machines from John McAllister on a 60-40 basis and went to work. During the winter they did a nice business, sometimes crowding 250 to 300 patrons into their 120-seat house, while they reaped a harvest in pennies as the movie fans were shoed out of the odeon through the arcade. It was an ideal arrangement.

Miller was a circus man and in the spring the call of the tanbark and elephants proved too much and he took to the road, leaving Karzin to operate the picture show. But no provision was made for a salary. John did all the work, put up half the capital and got but the same profits as Miller, who was looking after his other business interests. Karzin protested. He thought he ought to get some compensation. Miller was astounded. Wasn't Miller Brothers' name over the door worth something. He was a showman; Karzin only a fryer of eggs and biscuits. But John thought otherwise.

When Miller returned from the road in the fall, Karzin renewed his demands for wages. He worked from 8 a. m. to 12 midnight daily. He politely informed Miller that unless he got something he would open a house of his own and let Miller arrange for a new manager. Miller laughed and told him to go to it.

John did. On October 17, 1906, he opened the World Dream, a 140-folding chair house, at 1413 Market street. Standing room was provided for 200 additional spectators. Miller was furious, but Karzin pointed out that his partner had other business interests. So they arranged to employ a manager to conduct the Miller Brothers' Nickel Odeon while Karzin devoted all his time to the World Dream. The latter house got the cream of the Market street business and its receipts steadily increased, while the old house slipped backward.

In 1908 Karzin decided to expand. He went to Springfield, Ill., and opened the Casino Theatre in a store room at 621 East Washington street. His rent was $90 a month, while he paid $4 for a rented piano and $8 for chairs. His operator also acted as janitor and received $12 a week. His cashier received $3.50 weekly and the piano player, the "orchestra," $8.

Karzin had to educate Springfield to pictures. It was a hard uphill struggle, but he sowed his seeds well and today the Illinois capital is regarded as one of the best movie cities of its size in the country. During his opening week his receipts ran $3, $3.14 and $4 a day, while Saturday set a record with $9.

Film for the Springfield house cost Karzin nothing. In those days the exchanges were not so strict, keeping but a slight record of reels taken out and not caring much how often a film was shown so long as it was eventually returned. So when John bought a reel for his "World Dream" he later took it out to Springfield for the Casino.

Karzin recalls those early days with much amusement. Originally he rented his film from Eugene Klein at Chicago, paying $25 a week for service and once or twice $35. It included four reels daily. Today he pays $150 a day for features for the Casino. The old operator cost $12 a week. Now he must employ two operators at $50 a week each.

When O. T. Crawford opened his exchange in St. Louis with eleven single reels, Karzin transferred his patronage but again returned to Klein because Crawford opened an opposition odeon to the World Dream. Later, Bill Swanson opened a branch in St. Louis and in 1908 Wagner Brothers and the Western Film Company opened exchanges. Karzin says that in those days an exhibitor walked into an exchange, examined the list of subjects on display and picked out enough to complete a reel, which a girl pieced together.

In 1908 he sold the World Dream and concentrated his efforts in Springfield. He previously had disposed of his interests in the odeon-arcade to Harry Miller, who closed the place several weeks later.

It was in 1908 that Gus Kerasotas, present owner of the Strand and Royal Theatres, Springfield, Ill., entered the movies. He was running a candy store in that city when Karzin approached him to become interested in a new theatre he planned building at 204 South Sixth street. Kerasotas consented, and that year the Royal Theatre opened its doors.

It was a handsome house, with marble front and nice statues in the lobby, and represented an investment of $6,000. Later, when Karzin learned that an opposition house was planned in the vicinity of the Casino, he stole a march on his would-be competitors by opening a new house himself, known as the Bijou, at 724 East Washington street. He operated it for eight or nine months, losing $2,500 on the venture. He explained that he wanted it to prove a failure to convince others there wasn't room for two houses in that vicinity.

The Casino burned down in 1909 but was rebuilt as a 220-seat house, opera chairs being installed while the walls were beautifully decorated and the front entrance finished in marble. In 1912, Al Bernstein opened the Capitol Theatre, with 500 seats, four doors west of the Casino Theatre. Karzin was afraid that this opposition house would put him out of business, but, instead, his patronage was increased. He later disposed of his Springfield houses at a handsome profit.

On February 2, 1912, he met William Tamme, owner of the Casino Theatre, 1624 Market street, who announced he was looking for a buyer for that house. Karzin agreed to pay $1,200 for the theatre and $300 for the lease and Tamme consented. John spent an additional $1,200 in improving the house.

William Flynn owned the Royal Theatre directly across the street but refused to sell, holding out for $10,000. But under Karzin the Casino's business mounted upward while the Royal steadily lost money. On December 23, 1912, Flynn sold the Royal to Karzin for $800. That same year Karzin leased the Easton-Taylor Theatre, a vaudeville house, and converted it into a picture theatre.

In 1914 he built the Majestic Theatre on Franklin avenue at a cost of $22,000. This house is operated by the McKinley Amusement Company in which Karzin is still interested. Karzin inter-

(Continued on following page)

They're Off!

Mr. Karzin's is the first nomination for tbe honor of being recognized as the oldest exhibitor, in years of service, in the country. His film career began in 1905. Who do you suggest as the Daddy of Them All? Come one, come all.

Old-Time Fronts

In our search for the oldest exhibitor in point of continuous service, we have dug up a rarity in photos of the old theatres run by John Karzin, of St. Louis, including the World Dream Theatre, then the only exclusively picture house in St. Louis; the first "nickleodeon" to pioneer for the wonderful structures now standing. In 1906 this was a fine theatre, but times have changed since then.

Other pictures are included in the list, and through the courtesy of Mr. Karzin these will be published in an early issue. Don't miss this feature. It will take you back to those good old days when the "manager" was also ballyhoo man and puller-in, and perhaps sang the "ill. song" as well.

Exploitation in those days was a mechanical organ or player piano and the "feature" running more than 1,000 feet was apt to be sent back to the exchange as being too long. Can you remember the row they raised when Edison put out "Frankenstein" in nearly 1,200 feet, and was accused of trying to grab off an additional $20 from the exchanges?

Maybe next week, but anyhow, pretty soon.—S. S.

John Karzin Nominated Daddy

(Continued from preceding page)

ested J. Pappas, present principal owner of the Majestic, to become interested in the new house.

Exhibitors probably will recall the Balkan War picture called "With the Greeks on the Firing Line." It was the first war picture shown in America, and in 1914 Karzin secured the Missouri rights to the picture for $5,000. It was six-reeler. John had visions of cleaning up on the picture and rented the Garrick Theatre, paying $500 for a week, and showed the picture at 50 and 75 cents, with $1 for boxes. The first day he took in $1,400 and it looked as though he would clean up. But on the second day a fellow to whom he had refused to make a "loan" announced to the waiting crowds that the picture was the bunk and they would be robbed if they went inside. That caused the bottom to drop out of the war picture and Karzin scratched off his $5,000 to the red side of the profit and loss account.

In 1915 Karzin operated the Paradise Skydrome at Seventeenth and Chestnut streets. This place had 3,000 seats and proved a big money maker, but was closed when the city banned tent shows. The Lincoln Theatre was purchased in 1919 and in 1920 Karzin paid Spyros Skouras and his brothers $20,000 cash for their interests in the Olympia Theatre. It was at that time the Skouras boys purchased the New Grand Central.

Karzin is also president of the Central Union Amusement Company, a $300,000 corporation which plans to erect a 2,500-seat house on Chestnut street, near Eighteenth street, to be known as The Terminal. This project is held up because of the proposed Market street widening.

He tells with amusement an experience during a state fair in Springfield, Ill., back in 1910. In those days moving picture posters and colored sheets were unheard of in America, but Karzin sent to Paris for some hand-painted two-sheets and plastered the front of his Casino Theatre with the beautiful pictures. He also had a huge banner strung across the street from building to building, announcing that the world's finest pictures and high class vaudeville could be seen inside for 5 cents.

The city was filled with farmers who had never seen a moving picture. Karzin played for them, installing two leather-lunged barkers in front of his house. They shooed the crowds in. There was too much business for a full reel and Karzin cut the picture in half. It didn't make any difference whether it ended properly or not. In one hour, twelve shows were given and the day's receipts were $464 at five cents a head. The vaudeville consisted of a black-faced comedian who welcomed the visitors to Springfield and thanked them for their attendance at the show.

When a performance closed, ushers directed the crowds out the back way up an alley leading to the street on which the theatre was located. Many attended the performance several times, not realizing they had walked into the same house, until they saw the half a picture.

Nate L. Robbins Will Build Million Dollar Utica House

Nate L. Robbins, who owns a chain of theatres in Utica and Northern New York, has just announced that plans have been approved for a million dollar theatre, store and office building which he will erect next year in Utica. The house will be known as "The Robbins" and will seat 3,200. It will be six stories in height.

Frederick W. Mansert, who runs the Rialto Theatre in Glens Falls, visited the First National exchange here the past week, on the look-out for features.

Hot weather cut into the attendance this week, and according to some of the managers business was no better than during some of the weeks in August.

Michael Kallet, who owns theatres in Oneida and Rome, and who recently acquired the Star in the latter city, dropped into Albany this week on his way back from New York.

The Van Curler, in Schenectady, opened Sunday with pictures. W. H. Wright is manager.

Louis Buettner, of Cohoes, has been having a tough run of luck. Just about the time that Mr. Buettner recovered from an illness, his wife was forced to submit to an operation last week, but according to all reports Mrs. Buettner is now on the road to recovery.

H. Calvin Ford and the manager of his two houses in Pittsfield, the Capitol and Majestic, were in Albany the past week, shopping along Film Row.

George W. Loomis, of Frankfort, in town for film, reports business good.

Are you puzzled over the release date of a picture? Ask the editor of Regional News and Gossip and he will see that you get a quick reply. We are at your service.

The new Rose Theatre, in Troy, is scheduled to open about December 1. The house will be run by Jake Rosenthal, former manager of the Majestic, and will seat about 900. The house will cost upwards of $100,000, and is located below Congress street on Fourth.

Dan Keegan who ran the Regent in Troy, partially destroyed by fire some little time ago, is planning to reopen soon.

Each fall, Bill Smalley, of Cooperstown, who runs a chain of six houses, drops into Albany on his way to the Danbury State Fair. Mr. Smalley arrived in Albany on schedule the other day, and was welcomed along Film Row. Mr. Smalley was originally from Danbury and his aged mother still resides there. When his car arrived in Albany, the rear was filled with vegetables and apples which he is taking back to his home town. Mr. Smalley informed some of the film managers that he intended to have his mother return with him in order that she might spend her remaining days under his roof in Cooperstown, and enjoy the success that has come to her son.

Gardner Hall, in Troy, run by Armstrong and Miller, and which was one of Barhydt's old houses, after being closed for the entire summer is to reopen in the near future.

Fewer Showmen Visit Seattle; Portland Restricted Locality

Very few out-of-town exhibitors visited film row the week of Oct. 1. In fact, it is becoming more and more evident that many of them prefer doing business through the territorial salesmen. This is the logical outcome of placing high class representatives in the field, and reports in general show a substantial increase over the preceding year. Every so often, the familiar faces still bob up, just to keep in personal touch.

Reports to the effect that Portland is confronted by a disagreeable situation, have reached Seattle. It is claimed that the smaller exhibitors are up in arms over the fact that Jensen & Von Herberg interests are blanketing the town with first run restrictions. Under this arrangement, films booked by Jensen & Von Herberg theatres on the West Side, are protected for six months before a second run is permitted to a smaller exhibitor. On the East Side, the restriction lasts for ninety days. Exhibitors are refusing to book any films so restricted.

Committees of the United Theatres Corporation, consisting of ten exhibitors owning twelve theatres, have had two conferences with Manager Claude Jensen, of the Jensen & Von Herberg interests, but nothing has been accomplished so far. These exhibitors are threatening to go to first runs.

Charles Ray's "Tailor Made Man" established a record here and in Portland, where it is playing at Blue Mouse theatres, by doing a better business its second week than the first, although the first week's record led to the extension of the engagement.

The Woolley Theatres Co., owners of the Union Theatre in the downtown district, have closed the house for extensive remodeling. About $10,000 will be spent, the seating capacity increased to 325, the foyer remodeled and the floor dropped, giving a better pitch. It will be closed about two weeks. Mr. Hartman is manager.

The Auditorium Theatre, Spokane, after renovation and redecorating, opens October 6 with "The Sign of the Rose," which will be followed October 12 with "The Queen of the Moulin Rouge." Two big orchestras, one a jazz orchestra, are part of the entertainment. The Auditorium is a legitimate house, but also shows pictures. C. W. Yorke is manager. He has contracted for the twenty-four American Releasing Corporation first run features, for one week showings.

It is reported that W. P. Brown closed his house in Waterville, Wash., October 1.

Portland's City Council has proclaimed November fourth as a musical day. The Portland Musicians' Club inaugurated the move, which is without precedent in that city. They want to show Portland people "how terrible life would be without music." The picture of Orpheus will be turned to the wall. Films will run to hushed houses. Vaudeville artists must get along without music.

Edna Fitzgerald has sold out her interests in the Liberty Theatre, Ferndale, to Guy Merrill, of Elk River, Idaho.

Ed Myrick, manager of the three Jensen & Von Herberg theatres in Tacoma, was lining up some of his fall bookings on Seattle Film Row this week.

W. W. Cooley, owner of the Gem Theatre, Silverton, Oregon, was in Seattle this week.

Rosse Nelson, exhibitor, of Independence, Oregon, stopped in Seattle long enough to say "Hello" on his way to Vancouver, B. C. Nelson is enjoying a vacation. He promises to call in again on his way home.

The Strand, Laurel, Mont., has changed hands. C. L. Harvey has sold out to Krome and MacArdle.

St. Louis Awaiting Outcome of Skouras-Paramount Deal

(News from Paramount on the following story was received too late for insertion here. You will find the story elsewhere in this issue.)

St. Louis filmdom is eagerly awaiting the outcome of the New York conference between Spyros and Charles Skouras, of Skouras Brothers Enterprises, owners of the New Grand Central and other theatres and holders of the First National franchise for Missouri, and Harold Franklyn, general manager of the theatre department of Famous Players-Lasky Corporation. Famous Players owns the Missouri Theatre, which is opposite the New Grand Central at Grand boulevard and Lucas avenue, and current gossip has had it that when the Skouras boys return from New York they will have the Missouri under their banner.

There is said to be no chance of the Famous Players selling the Missouri to the Skouras interests nor the latter disposing of the New Grand Central to Adolph Zukor's organization, but unless there is a last minute hitch it is almost certain that the two houses in a very short while will be under the management of the Skouras boys.

A few days ago Nathan Frank, newly elected president of the Famous Players Missouri Corporation, admitted there was a deal on between the New Grand Central and the Missouri for a working agreement. It is said to contemplate a division of the profits of the two houses after certain expenses are paid and an arrangement whereby long runs would be shown at the New Grand Central, which has a seating capacity of 1,800 and weekly changes at the Missouri, which has accommodations for 3,600.

It is said that a board of six directors headed by Spyros Skouras, three members of which would represent the New Grand Central and three the Missouri, would have charge of the two houses. A rental of $86,000 would be paid the Famous Players for the Missouri and $68,000 to Skouras Brothers Enterprises for the New Grand Central.

With an understanding between the houses the competition would not be so keen and expensive and certain incidentals which have cost the houses big money in the past would be entirely eliminated. An inkling of this was given on Tuesday evening, October 3, when the Veiled Prophet's parade and ball was held without either house attempting to obtain exclusive moving pictures of the pageant and the festivities at the Coliseum.

The rise of the Skouras boys to the commanding position in the local moving picture world has been nothing short of phenomenal. Eight years ago they were bus boys in a local hotel. Shortly after that they obtained the Lyric Theatre on Sixth street and turned their attention to the movies. They were successful and later purchased the West End Lyric and the Pageant. Then the Shaw and the Olympia. About two years ago they decided to buy the New Grand Central, then the leading first run picture house of the city, together with the Central, Sixth and Market streets, and the Grand Central Exchange which controlled the First National franchise for Missouri. At that time they disposed of the Olympia to John Karzin for $20,000 and applied this as part of the purchase price of the New Grand Central.

Several months ago they perfected a deal with Harry Koplar and Sam Hamburg, Jr., of the City Wide Amusement Company, whereby their houses were consolidated under the banner of the St. Louis Amusement Company. The Skouras houses that figured in this deal were: The Arsenal, Shaw, Central, Pageant, while the City Wide put in the Pershing, Shenandoah, New Lindell, Grand-Florissant, Novelty, Juniata, Arco, Lowell, Manchester, Lafayette, Gravois and Maffitt. The Central was later converted into a store building, while the Pershing has been dark for some time. The Skouras boys are also interested in the Capitol Theatre and have the Empress under lease to the Shubert vaudeville interests.

The Famous Players-Lasky organization in June purchased the 25 per cent. of the stock of the Famous Players Missouri Corporation, consisting of 2,700 shares held by St. Louisians, for $100 a share. The St. Louis stockholders were Fred L. Cornwell, William Goldman, former mayor Frederick H. Kreismann, Harry Koplar and Sam Hamburg, Jr. At the same time the company paid the Delmonte Building & Investment Company $120,000 to release a ten-year lease on the Delmonte Theatre, calling for an annual rental of $36,000.

A few days ago it was announced in New York that William Goldman, managing director of the Missouri, had been promoted to assistant general manager of Famous Players-Lasky organization. During Goldman's absence in New York, Herschel Stewart has been acting manager of the Missouri. Whether his appointment will be permanent probably depends on the outcome of the negotiations under way with Skouras Brothers.

The battle is on again.

The fanatical reformers of Missouri are once more marshalling their forces in hopes of putting through state censorship, Sunday closing statutes and other measures harassing the industry.

With the general state election in November, the Intolerants are spreading their propaganda. The mails are filled with it. Questionnaires are being shot at candidates for the State Senate and House of Representatives.

This well organized minority, which almost slipped through state censorship two years ago, has been endeavoring to control the Missouri Constitutional Convention now in session. Apparently they have concluded that they can't get the "blue" program across in that body, so they have turned their attention to the new State Legislature.

The Motion Picture Theatre Owners of Missouri, led by Lawrence Goldman, frustrated the reformers two years ago. They are watching their campaign very closely and can be relied upon to put up a strong battle when the time comes.

"The Spirit of St. Louis" is the title of an historical film to be produced for the city of St. Louis by the Rothacker Film Manufacturing Company. Arrangements for the making of the picture were made at a recent conference in the office of Mayor Henry W. Kiel. Many prominent business men, clergymen and educators of the city were present. D. D. Rothacker, vice-president, and Allan Parker, scenario expert, represented the company.

Do you want to locate an old crony?

Write the editor of Regional News and Gossip.

Make use of this department's service bureau.

The Opera House, Troy, Ill., owned by Albert Reider, was destroyed by fire early Saturday, September 30. Two soft drink saloons, a shoe shop and two residences were also burned down. The total loss is $30,000. Reider owned one of the residences and a saloon. He is said to have had no insurance on the buildings.

East St. Louis dispatched a chemical engine to fight the fire when it got beyond control of the Troy volunteer department.

Two masked bandits took $2,000 from C. C. Cravens, auditor of the Lyric Theatre, East St. Louis, at 11:15 p. m., Sunday, October 1. The money represented the receipts of Saturday and Sunday.

The men, who carried revolvers, evidently had hidden in a rest room after the theatre closed for the night. Cravens had just finished counting the money when the men walked into the office and covered the auditor and George York, janitor.

The police believe that the men were friends of "Big George" Ayers, notorious yeggman, who was convicted at Edwardsville, Ill., last week and sentenced to life imprisonment for killing a deputy sheriff at Granite City, Ill. Cravens testified against Ayers and the robbers abused him for his part in the trial and threatened to kill him.

James Drake, manager, and C. F. McCarthy, assistant manager, departed from the theatre only a few minutes before the robbery. They told the police they observed no suspicious characters in the vicinity of the show house, which strengthens the theory that the men hid in a rest room after the show had closed.

George Beban, star of "The Sign of the Rose," has denied that he told the Chicago Tribune that "eighty per cent. of the motion picture actresses were beautiful, but too dumb to appear in a combination of the screen and stage."

William Goldman, manager of the Missouri Theatre, has been made assistant manager of the theatre department of Famous Players-Lasky and will leave for New York shortly to assume his new duties.

Herschel Stewart, of Dallas, Tex., has been acting manager of the Missouri Theatre during Mr. Goldman's absence from the city. He formerly was general manager of Southern Enterprises.

The Gem Theatre, Litchfield, Ill., has been sold by W. B. Kneedler to Dominick Frisini. The price paid was not given out. Frisini owns houses in Kincaid and Taylorville, Ill.

St. Louis Filmdom Mourns Teddy

Teddy's dead and all St. Louis filmdom mourns. A careless automobilist ran down Teddy, a 14-year-old spitz-collie dog, at Sixteenth and Chestnut street, Tuesday evening, September 26. The animal dodged one car but was struck by another going in the opposite direction.

Teddy was the property of John Karzin, owner of the Casino, Olympia and Lincoln theatres, and was his constant companion. Every day Teddy was brought to the Casino and took his place in the office overlooking the theatre.

When Karzin went to exhibitors' conventions Teddy went along. He was known throughout Missouri and Southern Illinois. Several years ago when Karzin operated houses in Springfield, Ill., and St. Louis, Teddy made the trip between the two cities in the baggage car.

Until a few years ago Teddy was a familiar figure on the sandbox of Market street cars, but when the United Railways barred dogs because a careless bulldog bit a lady passenger, Teddy had to give way. Karzin then had a special grip made to carry the dog from and to his theatre. He said that during the few days Teddy was forced to stay home the animal almost died of grief, refusing to eat or drink.

Sol Braunig Puts Providence "Lemon" in the Paying Class

Taking a conceded "lemon" house of five-years' standing, during which period every form of entertainment was tried out, and turning it into a paying proposition in the short space of four weeks is the meteoric record established by Sol Braunig, of the Capitol Theatre, Providence, R. I. For years, this house, located about a half mile from the theatrical and department store section, opposite the Cathedral and on a hill away from the transient trade, was a liability to its owners.

Last year, when Abe Spitz broke away from the Al Black Enterprises, Inc., which have been taken over by Famous Players-Lasky Corporation, believing that Black would invade Providence, he took a lease on the house, which was then known as the Mayflower. He entrusted the task of putting over this house to Sol Braunig, who is also manager of the Modern Theatre, a first-run theatre here. The task was a seemingly impossible one, for pictures had been tried out at that house before—and flopped.

However, Braunig went about his task quietly, renovated the house, renamed it the Capitol, started an aggressive newspaper advertising campaign several weeks prior to the official opening, announced a thrice-a-week-change policy, and he proceeded to make every individual in Providence and vicinity acquainted with the fact that the theatre would be re-opened. Mr. Braunig secured the membership lists of every organization in Providence. He tabulated these lists and wrote personal letters to the members. Something like 100,000 folks received these letters.

But Braunig didn't forget them after the first series of letters had been sent out. He kept pounding out letters with amazingly splendid results. He appealed to the foreign population of the city. Result: the attendance after the first week increased 1,500 per cent. and the third week showed an even greater increase. Now the Capitol is a money-maker.

Matt Rielley, manager of the Victory Theatre, Providence, has completed a deal whereby United Artists' and Allied Artists' Corporations' productions will be given first-run showings at that house. This wise showman capitalized on the "catch" by advertising the acquisitions in a half-page advertisement in the Providence newspapers.

Fred Lovett, manager of the Palace in the Olneyville section of Providence, believes in seeing every picture before booking it. The result has been that this house has been consistently making money, while similar houses who have booked on hearsay, have had a somewhat up and down career.

Clifton Lovenberg, son of Charles Lovenberg, lessee of the Victory Theatre in Providence, Scenic, in Pawtucket, R. I., and Park Theatre in Woonsocket, R. I., has returned from a tour of European countries. Cliff came back with one conviction. "There is no place like home."

Martin Touhey, manager of the Emery Theatre, is a firm believer in the "patronize home talent" idea, and consequently is giving likely home talent every opportunity to show itself. This policy has had the tendency of drawing business for the house, which does not find a single week without some local turn featured in conjunction with the showing of some picture.

This is anniversary week at Bill Mahoney's Rialto Theatre in Providence, and as an inducement for patronage the management is topping its bill with Metro's "The Prisoner of Zenda." This picture is cleverly exploited and all indications point to a record breaker, with a strong likelihood that the feature will be held over a second week.

John Isaaco, manager and proprietor of La Sirena Theatre in the Federal Hill section of the city, has reopened that house with a daily change policy.

Detroit Newspapers Rebuked by Trendle, Kunsky Manager

The following letter was sent recently by George A. Trendle, manager of the John H. Kunsky theatres, to the Detroit Free Press and the Detroit News:

"I have recently learned that the government desires to curtail the operating of the radio broadcasting station of both your paper and the Detroit Free Press, and understand that in the very near future you will be called into conference for that reason, and am taking the liberty of again writing, in the hope that you will seriously consider the advisability of discontinuing the use of the radio outfit after 7 o'clock in the evening.

"We are spending many thousands of dollars with your publication each year to increase the attendance at our motion picture shows. Undoubtedly it is a selfish motive, but at the same time, an expensive one, while your publication at no profit to itself, makes a strenuous effort to keep as many of our patrons away as possible by giving them lavish entertainments during the evening, without expense. This does not seem to our organization to be a fair and just return for the co-operation we are giving your paper, and if you can eliminate the broadcasting during the evening hours, giving your patrons the benefit of it during the afternoon or morning, I am sure that you will eventually benefit by it.

"I am writing the Free Press and making the same request, not as a favor, but as a strictly fair and square business consideration, to which I feel that the theatres of Detroit are entitled in return for the enormous amount of advertising placed in your publication from week to week. Comments are heard from theatre managers daily with reference to this, and it certainly deserves some consideration on the part of the News.

"I sincerely hope that after careful thought you will agree with me that the News can carry its message to its many radio fans without so seriously interfering with the operation of amusement enterprises in Detroit, which, I am frank to say, have not come back to normal since the inception of the News and Free Press radios. Our residential houses particularly have been seriously affected and we can give no other reason for it."

Exhibitors, this department is YOUR department. Here you read what brother exhibitors are doing. There also is a service bureau attached to it. When you want any information, write the editor of Regional News and Gossip. Let us be of real service to you.

"BILLBOARDING" SHORT SUBJECTS

How Eugene Roth of the California Theatre, San Francisco, used space on twenty-four sheet to announce one of Educational Film Exchange's two reelers.

Joseph Portell, manager of the Debray Theatre, was married on October 4 to Miss Annabelle Ellen Schnur.

Mrs. May Whitman, of Buchanan, Mich., has sold the Princess Theatre of that city to John Crowe, formerly of Otsego.

Phil Gleichman, manager of the Broadway-Strand, Detroit, has just returned from New York and announces the following pictures for release at his house in the near future: "Broadway Rose" opens on October 8, following "The Man Who Played God." Mary Pickford in "Tess of the Storm Country" is due to follow Mae Murray. "The Hands of Nara" is also billed for a showing as is Lady Diana Manners in a special seven reel feature in natural colors.

Herb L. Weil, manager of the new Desmond Theatre at Port Huron, Mich., and supervisor of Equity Pictures Corporation, was in Detroit last week in the interests of the latter company. He stated that after looking over the local distribution field he had made arrangements with the Minter United Amusements to handle the sales and distribution of all Equity pictures for Michigan.

Manchester, N.H.

Manager W. S. Canning, of the Manchester Amusement Co., Manchester, N. H., operating the Palace and Strand Theatres, has been so good as to supply Regional News and Gossip with the following local items, and we assure him that his co-operation is greatly appreciated:

The Eagle Theatre, one of the leading picture houses, which has been closed since last May, opened October 2 with "The Storm." Owing to the industrial conditions that exist here, due to the textile strike, the Eagle was forced to close for the first time since it was opened, six years ago.

The Strand Theatre, which plays attractions and big pictures, is closed for the season.

The Park Theatre, which was formerly a vaudeville and picture house, and later a stock house, has also been forced to close this year.

E. J. Caron, former owner of the Star Theatre, leaves Tuesday for an extended trip through the West. He will be gone until after the holidays.

Pittsburgh Folks Turn Out Despite Hot, Dry Weather

In Pittsburgh theatres, week of October 2 Norma Talmadge in "The Eternal Flame" got the biggest crowds at the Grand and Liberty. The Cameraphone, with a second week's run on "Grandma's Boy," got better than average business. Records at this house were broken by this comedy the previous week. "More to be Pitied Than Scorned" went well at the Blackstone, while Jack Holt in "While Satan Sleeps" got average business at the Regent and State. "Monte Cristo" got fair business at the Alhambra. "Manslaughter," in second and last week at Olympic, drew well. Weather, hot and dry.

Workmen have begun the installation of the largest electric sign in Charleston, W. Va. It is the sign for the Virginian Theatre on State street and is 44 feet, six inches from top to bottom. The remodeled show house will be ready for opening the latter part of October. The Virginian has been built at a cost of $300,000 and will seat 1,200 people, including 447 chairs in the balcony.

J. Lester Bush, owner of the Strand and Grand Theatres, Grafton, W. Va., has purchased from John N. Tregellas, the building in which the Grand Theatre is located, in consideration of the sum of $25,000.

R. J. La Voise, for the past seven months manager of the East Liberty Cameraphone, has gone to New York and will be sent somewhere in the States to do Goldwyn exploitation.

Building inspectors, of Pittsburgh, under the personal supervision of Director of Public Safety George W. McCandless, have completed an investigation of the flooring in all theatres in Pittsburgh, special attention having been given concrete theatre lobbies, similar to the floor which recently collapsed at the Strand Theatre in Lincoln avenue, killing one child and injuring 56.

Pittsburgh officials, it is said, are taking steps to obtain nation-wide prohibition of the distribution to school children of free tickets to motion picture shows and other similar entertainments.

B. V. Barger, of the Liberty Theatre, Parkers' Landing, Pa., has sold one-half interest in his house to W. F. Faust. The Liberty is a theatre of 300 capacity and has been in operation for a year and a half.

Charlie Watterson, manager of the Amusu Theatre, West Monterey, Pa., has been appointed postmaster in his town. Maybe he took the job to make sure that he gets his films in time for showing.

Miss Agnes Rapp, of Rapp's Theatre, Emleton, Pa., has taken up golf. In a recent game she made 19 holes in 57.

Bob Fulton, of the Chickquitty Theatre, North East, Pa., has given up the exhibiting business and purchased a hotel at St. Petersburg, Florida.

Tom Greer, of the Coliseum Theatre, Stoneboro, Pa., recently motored to Pittsburgh in his flivver, and was arrested here for speeding. But Tom got out of his trouble. He told the cop he had just assembled the car and forgot to put the slow parts back into it.

J. W. Miller, of the Dayton Theatre, Dayton, Pa., is back from a short fishing trip near Rochester, N. Y. All Miller got was two small fish. He's truthful!

J. K. Gearhart, of the Regent Theatre, Templeton, Pa., is contemplating installing his own power plant. He says that the town power plant is too unreliable.

John Pearce, formerly of Shea's Theatre at Olean, N. Y., has been transferred as manager of Shea's Theatre at Bradford, Pa.

Palmer's Theatre at Black Lick, Pa., was destroyed by fire recently.

After being closed three months, the Commons Theatre, Hastings, Pa., has again opened six nights a week. During the shutdown period, Mr. Commons had done some extensive remodeling. The ceiling of the house has been raised seven feet, which allowed the addition of a balcony to seat 200 persons. He has also installed an office for himself, where he can talk pictures with visiting salesmen without interruption.

Moe Lewis, of the Colonial and Lyric Theatres, Altoona, Pa., has returned to his duties after spending a honeymoon in the East.

L. W. Barclay, who recently resigned as managing director of the Grand Amusement Company, Johnstown, Pa., has left for the coast, accompanied by his family, to take care of Goldwyn exploitation.

The Washington Theatre, Swissvale, Pa., celebrated its first birthday the week of October 9. A program of Paramount pictures and home talent entertainers was on the bill all week. T. J. Conlan is manager of the house, which is owned by the National Theatres Company.

The Cameraphone and Alhambra Theatres in East Liberty, Pa., are planning to enlarge next spring. It is said that the name of the latter will be changed to the Capitol.

The Nemo Theatre at Pitcairn, Pa., has been sold by the National Theatres Company to J. B. Kane, who took charge the first of the month.

Better Films Idea Spreads Throughout the Southeast

The Better Films idea has gone over to Tennessee and the executive council of the Tennessee Federation of Women's Clubs has recommended the creation of a department for carrying on these activities. Mrs. M. N. Whitaker, of Chattanooga, has been appointed chairman. Turner Jones, of the Public Relations Department of Southern Enterprises, made an address with this end in view.

Dan Webster, one of the most popular film men in the South, died in Miami, Florida, September 25, of acute indigestion.

John B. Carroll, of the Imperial, Asheville, recently pulled a giant style show in connection with his showing of "The Gilded Cage," that was the talk of the whole town. All attendance records for the house were broken, and an extra midnight matinee was necessary on the opening day.

W. T. Howell, of the Grand, Tuscaloosa, Ala., has been in Atlanta several days on business.

Walter Brackin, of the Callahan, Bainbridge, Ga., was a recent visitor on film row, Atlanta. Manning & Wink, of Dalton and Etowah, Tenn., were buying films in Atlanta the past week.

A. B. Hill will take over the Imperial and Duvall theatres, Jacksonville, Fla., to succeed Richard Dorman, and W. R. Bedell will suceed Phil Gersdorf at the Rialto, Atlanta, the change taking effect October 1. Mr. Gersdorf has gone to New York for Goldwyn's exploitation staff. The houses are Southern Enterprises theatres.

Among the changes along film row in Atlanta are the following: Tom Bailey has gone to Alabama and Tennessee territory for Southern Enterprises. R. H. Page, formerly with Pathe, has gone with Goldwyn as salesman. Bob Ingrem leaves F. B. O. to go with Arthur C. Bromberg attractions.

A. G. Moore, who operates the Savannah Theatre, Savannah, Ga., has taken over the Grand at Brunswick, Ga., and is having the house completely remodeled. Perry Spencer, formerly with the Pack Theatre, Asheville, will be manager.

One Wild Welcome

A newly-married couple in Toronto were given the surprise of their happy lives after they had returned to their home from the honeymoon, when they discovered their residence practically covered from top to bottom with lobby display signs of an appropriate nature, which had been secured from numerous exhibitors in the city.

These signs bore such titles as "Why Announce Your Marriage?" "Her Husband's Trademark," "Too Much Wife," "The Love Nest," "Frivolous Wives," "The Silent Vow," "My Boy," "Smilin' Through," "The Glorious Fool," "One Wild Week," "The Newly Weds," "Is Matrimony a Failure?" "No Woman Knows," "Love's Redemption," "Don't Call Me Little Girl," "The Truthful Liar," "Love Specialist," "For Those We Love,' "A Game Chicken," and scores of titles in similar vein. Melville Muir and his bride were the victims of this welcome.

A First National Release

A SINGLE CLUTCH WAS SUFFICIENT ATTRACTION

Earl Settle, of the Palace Theatre, McAlester, Okla., put over "The Lotus Eaters" to good business with a single cutout from the three sheets. It was not much, but it turned the trick.

What is that address you want to learn?

How can you get it?

Write the editor of Regional News and Gossip and he will gladly look it up for you.

Buffalo Headquarters Opened for Daylight Saving Battle

The Western New York unit of the Motion Picture Theatre Owners of New York, Inc., has opened new offices in the Buffalo Lafayette Square Building, Room 313, from which a determinated offensive against the daylight savings ordinance is being launched by President George Williams and members of the executive committee. Letters are being sent to all railway men, post office employes, exchange and theatre workers, etc., asking their support at the polls at the next election when the question, "Shall Buffalo return to standard time?" will be submitted to a referendum.

Burglars entered the home of Ira M. Mosher, 435 Delaware avenue, Buffalo, Wednesday night, October 4 by jimmying a side window, and got away with one diamond, two ladies' gold rings, a topaz tie pin, a lavalier, a gold chain and locket, a pair of ear rings and a silver bracelet. Mr. Mosher is a former president of the Buffalo Theatre Managers' Association and for many years was manager of the Palace Theatre. He is now engaged in industrial film work.

E. O. Weinberg, former manager of the Buffalo Strand, and who has been managing the Syracuse link in the Mark chain of houses during the summer, is in Buffalo for a few weeks. Edgar Weill has returned to the Syracuse Strand with health much improved. Mr. Weinberg will soon go to Troy, where he will manage the new Strand Theatre, now in the course of construction.

Tom Joy, manager of the Hippodrome in Carthage, N. Y., and a former member of the Buffalo Metro exchange sales staff, writes that business is fine in his town, but exchange men insist that Tom tells them his box-office figures are terrible. Tom takes on the role of exhibitor quickly.

M. Gibson has resigned as manager of the Mozart Theatre in Elmira and Mrs. Jackson, lessee, has taken over the operation of the house.

Buffalo friends of Harold B. Franklin, former managing director of Shea's Hippodrome and now in charge of Paramount's theatre department, are informed that Harold has purchased a new home in New Rochelle, N. J., where he will welcome his old pals from Western New York when they are in the metropolis, Henry W. Kahn not included.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE—
BUT LIFE'S WINDOW"

Al Beckerich, the week of October 15, will celebrate the first anniversary of the Buffalo Loew State with a special program. Al promises a big surprise film program, special music, decorations, etc., and etc. The first year at the State has been a most successful one. Much of the credit for this success should go to Al himself, who has worked about 24 hours every day thinking up new ideas for putting the big theatre over. Well, it has gone over and Al is now sleeping an hour each day. He simply had to let down a bit.

Mr. Shea, of Feiber & Shea, operators of a chain of houses in Western New York and Pennsylvania, was a Buffalo Film Row visitor on Wednesday, October 11.

Nikitas Dipson, owner of the Family Theatre, Batavia, N. Y., is back in his home town after a trip to Europe. Mr. Dipson is also interested in houses in Olean.

The Star Theatre, Rome, N. Y., owned by Kaufman & Shane, has been sold to M. J. Kallet, of the Strand, in the same city.

Leave it to Harry Green, of the Premier, Buffalo, to get free space in the newspapers. Its an event when an exhibitor gets a notice during the week in one of the papers, but Harry arranged for the showing of pictures of a cruise staged by this paper and in return got a story. Nothing less than a diplomatic triumph.

Patrons of Shea's Hippodrome, Buffalo, were given a treat the last half of the week. In an effort to advertise a new kind of candy, a man sought the permission of Mr. Shea to distribute samples in the lobby. Such a thing has never been done in the history of the house. But when Mr. Shea ate one of the samples, he liked it so well that he gave the word for the free distribution.

Deeds have been filed in the county clerk's office in Binghamton, N. Y., transferring the brick block at 153-159 Washington street from the estate of the late George C. Hemmingway to Harry Rubin and Hiram Mintz. The consideration was $150,000. It is said that negotiations are pending through which the property may be turned over to a new company for a picture theatre.

When Bobby Albert presented "The Storm" at the Albert Theatre in Lancaster, N. Y., he put on a special stage setting depicting a forest fire. A special matinee was also given for school children. Mr. Albert this week is presenting his annual event, "The Old Country Store."

The Elite Theatre, Niagara Falls, N. Y., has been reopened under the management of George Miller. The house, which is at Main and Cleveland streets, has been redecorated and thoroughly renovated. "Beyond the Rocks" was the opening attraction.

John Amendola, manager of the Amendola Theatre, Niagara Falls, N. Y., announces that he has added vaudeville to his picture program. The idea has proven popular with patrons of the Pine Avenue Theatre.

R. W. Thayer, manager of the new Strand Theatre in Niagara Falls, is specializing on a drive for the patronage of children. In his advertising he is informing parents to send their offspring and that strict attention will be paid to their welfare. He has also established special prices for the kiddies, as follows: matinees, 15 cents; night, 25 cents.

Ottawa's Regent Advances Prices; 50 Cents Highest

In view of various conditions affecting the picture theatre business during the past year or more, it is somewhat astonishing to note that admission prices for Allen's Regent Theatre, Ottawa, have been permanently advanced. Manager J. C. Kennedy, of the Regent, has announced a new scale which ranges up to 50 cents as the evening price for an orchestra seat, tax included. This is 10 cents higher than the previous orchestra floor rate. Along with the advance in admission prices at this house, however, came an increase in the size of the regular orchestra to fifteen pieces, with a weekly symphony concert each Monday evening by an augmented orchestar of 22 musicians. The Ottawa Regent has always been considered one of the best houses on the Allen chain.

Two special D. W. Griffith productions formed the attractions at two rival Ottawa theatres during the week of October 9, when "Orphans of the Storm" was presented for its second week at the Centre Theatre and "Way Down East" was shown at the Regent Theatre, this being the third local run for "Way Down East." Manager Stapleton raised prices for "Orphans of the Storm" at the Centre, evening prices being 80 cents for an orchestra seat and 60 cents for the balcony, this being considerably above the regular scale. In spite of the higher admissions, the feature ran for two weeks.

The first theatre in Canada to arrange a special benefit performance for the relief of sufferers in the terrible forest fire in Northern Ontario, October 4-5, was the Loew Theatre in Ottawa. Capt. Frank Goodale, manager, conducted a special show on Sunday evening, October 8, for this purpose, in co-operation with the Lions Club of Ottawa, of which he is an active member. Musicians, operators and all other employes of the theatre donated their services for the occasion. The performance was formally opened by Mayor F. H. Plant.

Harry Brouse, owner of the Imperial Theatre, Ottawa, is not worrying about the coal situation because he took time by the forelock early last spring, securing immediate delivery of a winter's supply of coal at that time, with the result that the bunkers of the theatre are filled—and at a fair price. Other theatres in Ottawa are not so well fixed, however, several of them having little or no coal. The Regent Theatre, Ottawa, hasn't a lump in the bucket, but a special supply is expected.

A. Donaghy, some years ago manager of the Monument Nationale Theatre, Ottawa, has secured a long term lease on the Francais Theatre, Ottawa, and took over the personal management of the Francais Theatre on October 9, succeeding Val Bureau as manager of the house. For the past four years, Mr. Donaghy has been an exhibitor and exchange manager in and around St. John, N. B.

A Fox Release

AN AUSTRALIAN EXPLOIT FOR CLYDE COOK

The Australian Theatre, Sydney, used this animated cutout banner for the comedy and greatly multiplied the attraction of a flat banner display, playing up the two reeler above the feature.

Kansas City Robbers Hold Up Charles Burkey Second Time

Charles H. Burkey, owner of the Summit Theatre in Kansas City, was held up and robbed recently for the second time in two weeks. This time the two men robbed him of $217.50 and escaped in his Buick roadster. Mr. Burkey was leaving his theatre when the two men jumped on the running board of the car and instructed him to drive to another section of the city.

Just two weeks before this Mr. Burkey was leaving his theatre when a young man jumped on the running board of his car and told him to drive several blocks away. There he was robbed of about $400 and his car, which was found later. The losses were covered by insurance.

Lee D. Balsly, advertising manager of the Wichita Theatre, Wichita, Kansas, and Howard E. Jameyson, advertising man for the local branch of Universal, have traded places. Mr. Balsly has been in the distribution, exhibition and exploitation ends of the game. His first place in Kansas City was with Paramount. Later he was manager of the local First National office and then he purchased the Aladdin Theatre in Springfield, Mo. Jameyson established his reputation as advertising manager for the Liberty and Doric Theatres, this city, and was more recently with the Butterfly Theatre in Milwaukee.

Exhibitors who attended the convention of the Motion Picture Theatre Owners of Kansas, held at Wichita, Kansas, were: R. G. Liggett, Gene Gauntier, M. Van Praag, Art; A. F. Baker, Electric; Frey Meyn, Pershing; Wm. Meyn, Phototorium; R. R. Biechele, Osage; C. M. Smith, Tenth St.; C. E. Cook, executive office, all of Kansas City.

Lee D. Balsly, Wichita, Wichita; John H. Thomas, Novelty, Winfield; L. A. Wagner, Princess, Eureka; Richard J. Hopkins, Counsel, Topeka; Mr. and Mrs. E. E. Frazier, Grand, Pittsburgh; R. L. Ledou, Larabee Opera House, Isabell; I. E. Runyan, Iris, Hutchinson; Mr. and Mrs. Chas. H. Barron, Kansas, Wichita; H. A. McClure, Strand, Emporia; Mr. and Mrs. W. F. McDowell, Majestic, Ashland, Isis, Wellington; R. H. Holmes, Royal, Emporia; S. A. Davidson, Princess, Neodesha; J. R. Burford, Rex, Arkansas City.

G. A. Kubach, Lyric, Abilene; M. B. Shanberg, Midland Circuit, Kansas City, Mo.; S. M. Chambers, Miller, Palace, Regent, Princess, Wichita; Frank Davidson, Royal, Cherryvale; Clair M. Patee, Patee, Lawrence; Mr. and Mrs. Mark T. Wilson, Peoples, Chanute; Jack Roth, Iris, Eldorado; Arthur M. Ford, Marple, Wichita; C. L. McVey, Dreamland, Herrington; J. B. Tackett, Tackett, Coffeyville; M. G. Kirkman, Strand, Hays.

Mr. and Mrs. C. L. Sherman, Royal, Bonner Springs; Roy A. Sharp, Hunnewell, Hunnewell; Mr. and Mrs. Chas. A. Bull, Holland, Wichita; W. D. Fite, Novelty, Wichita; Wm. Looser, Oxford, Oxford; Mr. and Mrs. O. W. Paterslie, Gem, Burrton; S. E. Austin, Garden, Garden City; Jack Johnston, Isis and Mecca, Augusta; Jack Gross, Palace and Eldorado, Eldorado; John I. Saunders, Cheney, Cheney; L. M. Pace, Whitewater, Whitewater; W. H. Weber, Echo, Great Bend; L. S. Cook, Liberty, Augusta; Mr. and Mrs. L. M. Miller, Miller, Wichita, and S. F. Meade, Meade, Kingman.

Ed Frazier, of the Grand Theatre, Pittsburg, Kans., was a visitor at some of the exchanges last week.

R. B. Christian, who has the Casino Theatre at Excelsior Springs, Mo., dropped into town the other day and looked over some of the latest releases.

Lee Gunnison, who has a theatre at Atchison, Kan., was seen at some of the film exchange offices last week.

Fred B. McCracken, manager for United Artists, returned recently from a trip through the Missouri territory.

William Goodnight, owner of the Lyric Theatre at Holden, Mo., booked some of the season's best pictures on his last trip to town.

T. H. Lauck, who has the Opera House, Mound City, Kans., was a recent caller on various managers of the film exchanges here.

The Howe Brothers, Marceline, Mo., are keeping their Cater Theatre open every night now instead of the one night a week, which has held sway during the summer. This instance is only proof that business is picking up in Marceline.

A. W. Pugh has purchased the Liberty Theatre, Cherryvale, Kans. He owned the Airdrome at Erie, Kans.

Willard Frazier has bought the Empress Theatre, Paola, Kans., from J. P. Everett. Mr. Frazier's father, E. E. Frazier, has the Grand Theatre at Pittsburgh, Kans.

Leon Weil has purchased the Criterion Theatre, a 1,300-seat house, at Enid, Okla.

J. B. Tackett, of the Tackett Theatre, Coffeyville, Kans., was found looking over some of the products put out by the film exchanges here.

Mark Wilson, of the People's Theatre, Chanute, Kans., was another visitor last week.

The Palace, Wichita, furnished handkerchiefs to women patrons for the showing of "Grandma's Boy." It was explained that each lady should bring her handkerchief because she would laugh until she cried. Stanley Chambers is manager of the Palace.

Howard Price Kingsmore, until recently exploitation manager for the local Paramount office, has left for Pawtucket, R. I., where he will assume the directing management of the Strand Theatre, a Paramount house. Kingsmore was known as one of the livest publicity men in this territory and it is with real regret that his many friends bid him goodby. Prior to his position here he was a major with the United States Signal Corps in Siberia, and was for eleven years associated with the Philadelphia Public Ledger.

Sam Harding, of the Liberty Theatre, Kansas City, has contracted for Warner Brothers' eight big specials to be shown at the Liberty and at all of Capitol Enterprises' Theatres. It is reported that this is the biggest contract ever closed by an independent exchange in this territory.

Locatelli Breaks Ground for Somerville, Mass., Theatre

John E. Locatelli, formerly a member of the Somerville Board of Aldermen, has broken ground on Ball Square, midway between Winter Hill and Teele Square, in that city, which, when completed, will be devoted exclusively to the presentations of carefully selected screen productions. His son, Albert Locatelli, who is now at the head of the Central Amusement Company, which operates the Central Theatre at Somerville, will assume the management of the new theatre on its completion. The new house is to seat 1,500.

Massachusetts amusement enterprises chartered during the past week at the office of the Bay State secretary of state, follow:

The Red Shield Company, Inc., Boston; entertainments; capital, $25,000; incorporators, Charles F. Atkinson, of Brookline, and Albert C. Blythe and Howard V. Knight, of Boston.

Boulevard Amusement Company, Revere; general amusement business; capital, $50,000; incorporators, Celeste D. Captell, of Revere, and Leo H. Tracy and Genevieve F. Tracy, of Salem.

Cosmopolitan Opera Company, Boston; opera houses and theatres; capital, $100,000; incorporators, Charles S. Malaguti and Tomaso Nazzaro, of Boston, and Arturo Casiglia, of South Berwick, Me.

Max Shoolman, one of the officials and principal owners of the Olympic Theatres Company, has been appointed head of a representative committee of the Boston Jewry, which is making plans for a campaign to raise $250,000 as Greater Boston's share for the rehabilitation of Palestine.

Performances at all the Worcester theatres were halted for more than a half hour one evening last week, owing to a breakdown at the main plant of the Worcester Electric Light Co.

The Strand Theatre at Worcester has effected a tie-up with the Worcester Sunday Telegram, where a coupon published in the latter last Sunday was redeemable for 5 cents on the purchase of any floor seat for a matinee, except on Thursday and Saturday. The scheme is said to have proved very successful.

Film fans of Boston certainly could not complain of a dearth of good pictures at the theatres this week. What with Griffith's new picture, "One Exciting Night," having its initial showings, and "Manslaughter," "The Man from Beyond," "The Fast Mail," "The Valley of Silent Men," "The Prisoner of Zenda," "Heart's Haven," "My Friend the Devil," "My Wild Irish Rose," "Forget-Me-Not," "The Bond Boy" and a dozen to twenty others, there has been a variety of entertainment afforded at the picture houses it would be difficult to duplicate.

A Paramount Release

THESE KIDDIES PUT UP A SPIRITED BOUT

The exploitation of Gordon Conrad, of the Auditorium Theatre, Melbourne, on Wallace Reid in "The World Champion." A narrow platform with a painted background of spectators got the crowd.

Atlanta's Picture Theatres Have Week of Great Business

The week of October 1 has been a great one for the picture houses in Atlanta. The Metropolitan played to capacity all week with "The Eternal Flame," the crowds also enjoying Buel B. Risinger's magnificent symphony orchestra, which opened the fall season at the Metropolitan several weeks ago.

The Howard had for its chief attraction "Manslaughter." Business was splendid, an especially effective prologue, and some exploitation that rang the bell helping considerably.

At the Rialto, "In the Name of the Law" held forth, and, backed up by excellent exploitation and good salesmanship, played to good business, which picked up through the week. A Sunshine comedy called "Puppy Love" and the International News were also used to good advantage.

The Criterion played a return engagement, by popular demand, of "Penrod," and this boyhood classic was well received, despite the fact that it was a second run. Lloyd Hamilton's "The Rainmaker" was also returned, with excellent results.

Business at the Strand with "The Kick-Back" was fair. Clyde Cook's "The Chauffeur" played a return engagement, completing the bill.

The Tudor is making a financial success of second, and even third runs. The past week saw, for Monday and Tuesday, "The Heart of Maryland," which played to good business; Wednesday and Thursday saw Thomas Meighan's starring vehicle, "Civilian Clothes," and Friday and Saturday, "Paid Back," a new release, which was well received.

The Grand, which plays a feature picture and comedy-reels in conjunction with five reels of vaudeville, played to average business with Mabel Normand in "Head Over Heels" and Bert Lytell in "The Face Between."

William R. Bedell, formerly in the home office of Southern Enterprises, has assumed the managerial desk at the Rialto Theatre, and has started off his new career with a smashing campaign on Paramount's "Pink Gods." Especially effective cut-outs of Bebe Daniels and a jewel-showcase full of diamonds—$20,000 worth of them—guarded by two stalwart "strong arms of the law," in the lobby are high lights of Mr. Bedell's campaign.

Phil Gersdorf, who came from Macon to manage the Rialto, Atlanta, has accepted a position in the exploitation department of Goldwyn's Kansas City office.

Film Row heard, with deep regret, of the sudden death of Dan Webster, veteran and popular film salesman, who was on the Metro payroll. Mr. Webster died on Sunday, September 26, of acute indigestion, in Miami, Fla. The funeral was held in Atlanta.

"Pup" (G. M.) Phillips—it's kind of hard to know what to call him, though his friends hail him as "Pup," while his paycheck is made payable to G. M.—anyway, he is now managing the Strand Theatre, and is making 'em sit up and take notice. There are a number of folks who insist that his nickname should be "Pep" instead of "Pup."

Ralph DeBruler, who used to manage the Howard and Grand theatres here has accepted a position in the exploitation department of Goldwyn, and is en route to New York City.

Manager Willard Patterson, of the Metropolitan and Criterion theatres, has just installed a wonderful new orchestra in the Metropolitan. It will be directed by Buel B. Risinger, of New York, with Wallace Jackson as concertmaster.

Manager James Jackson, of the Tudor Theatre, narrowly escaped serious injury when his automobile was struck by a trolley car during a recent "Careful Driving" campaign put on by the Junior Chamber of Commerce. Manager Jackson is inclined to be a little sarcastic about "Be Careful" campaigns now—it seems he was observing the rules, but the trolley-car wasn't!

W. T. Murray, who manages the Alamo No. 2, is working out a scheme which he promises to reveal, as soon as it is "air-tight" and "fool-proof," for making a theatre in the heart of the shopping district a financial success. The Alamo No. 2 plays second-runs to two-day engagements, and by reason of its location caters chiefly to women—which gives it a good business for the morning and afternoons, but makes it bad in the evenings.

The Brunswick Theatre will, in future, be known as the Grand Theatre, and will be operated by A. G. Moore, of the Savannah Theatre. A manager has not as yet been chosen, though Mr. Moore expects to make his announcement soon.

Mr. Manning, of Manning and Wink, who operate a small chain of theatres around Atlanta, spent a couple of days in town recently.

DeSales Harrison, of the Howard Theatre, deserves a great deal of credit for the way in which he put over "Manslaughter" at this theatre recently. Some people even go so far as to accuse him of originating the Junior Chamber of Commerce's sensationally successful "Be Careful" week as exploitation for the picture, though Mr. Harrison modestly disclaims any such allegation, although his tie-up with this special week resulted in mighty good business for the picture.

Baltimore Plans Referendum on Daylight Saving Measure

Daylight saving, which has seriously hurt exhibitors' business during the past summer, when it was in effect in Baltimore, Md., is to have a referendum. Whether it will become a permanent institution in Baltimore or be discarded, will be decided by the people at the municipal election to be held next May.

The Gayety Theatre, Baltimore, Md., built after the fire in 1904, which measures 63 by 175 feet, has been sold to Louis Applefeld and Joseph I. Hamburger and the title has been transferred from the Baltimore Theatre Company of New York to them. The entire assessment on the property amounts to $230,000. There is a possibility that the theatre will be leased within a short time.

That an immediate inspection of the exits of picture theatres and theatres be made in Baltimore, was the request of a committee from the grand jury received by J. Frank Crowther, Inspector of Buildings, on Friday, September 29.

The Morgan Pictures Corporation has been incorporated under the laws of the State of Maryland with a capital stock of $75,000. John A. Holden is named as the incorporator and the office of the company is 416 Equitable Building. This company will produce, distribute and lease motion pictures.

The case against Frederick Clement Weber, manager of the McCoy Theatre, Baltimore, Md., and former manager in that city for the affairs of Winthrop Smith Company, in which a petition was filed in the Circuit Court, No. 2, asking that Mr. Weber be declared in contempt of court, was dismissed by Judge Charles F. Stein when it came up before him. Mr. Weber's stopping payment on a check which was sent to Winthrop Smith & Company, which, the petition claimed, was in contempt of the order from the court asking that an accounting be given of funds which were received as commissions, was the cause of the action. After Mr. Weber explained his side of the case, the action was dropped and the case dismissed.

George A. McDermitt, formerly manager of the Garden Theatre and Century Roof, of the Whitehurst Theatrical Interests of Baltimore, resigned his position on Friday, September 29, and has gone to New York, where he will become associated with a large theatrical company and have charge of several theatres. William H. Whitehurst, general manager of the Whitehurst interests, will assume direct control of the Garden Theatre and the Century Roof, and William F. Stumpf, who has been acting as resident manager of the New Theatre, has been transferred to the Garden. He will act as resident manager at that theatre under Mr. Whitehurst. The New Theatre is now directly under the control of Eugene M. Daly, who is managing the Century Theatre also.

Thomas D. Goldberg, who, with Arthur B. Price, heads a group of Baltimore picture theatres, went to New York with his wife on Sunday, October 1, to pay a visit to her family in that city. They returned to Baltimore on Wednesday.

Dr. Milton (Mickey) Whitehurst, brother of Charles E. Whitehurst, president of the Whitehurst Theatrical Interests in Baltimore, is acting now as football coach of the Third Corps Area team at Fort Howard, Md.

"Murphy" Snyder, who has been employed at the Comedy Theatre for seven years, succeeded Joseph Robbins as manager about five weeks ago.

An apartment has been leased in the Emory Court Apartments, through the office of Charles Greenblatt, by George A. McDermott, manager of the Garden Theatre, and Century Theatre Roof.

A two-story brick opera house is planned for erection on Chincoteague Island, Va., which will have a seating capacity of 800. Wilson E. Booth, of Salisbury, Md., is back of the project. The theatre will measure 153 by 42 feet and cost approximately $50,000.

A picture theatre seating 1,000 will be built at 109 Henry street, Roanoke, Va., in the near future by A. F. Brooks and C. Tiffany. The cost will come over $15,000.

Philadelphia

Jules E. Mastbaum, president of the Stanley Company of America, has taken over the Ice Palace at 45th and Market streets. This is a huge building and it will shortly be visited by Mr. Mastbaum's engineers and architects, who will advise to what extent alterations for a general improvement can be accomplished. The new acquisition will be maintained as a general amusement resort.

Harry Blumberg has taken a long lease on the store at 262 North 13th street, where he will have more room and better facilities for handling his increasing business on motion picture theatre supplies. He will also have a first class repair shop.

John Sheridan, 4035 Warren street, door-man and ticket taker for the past five years of the Family Theatre, succumbed after a short illness and will be buried in the Cathedral Cemetery.

Principal Pictures Enters Field; Will Operate on Elaborate Basis

Lessers and Rosenberg Form New Firm That Signs Dorothy Phillips and Elinor Glyn—Gets "Chicago Sal," with Milton Sills and Alice Lake.

What purports to be one of the most important moves made this year in the independent market was taken this week by Sol Lesser, Michael Rosenberg and Irving Lesser, who organized the Principal Pictures Company, which will deal extensively in the production and distribution of box office atractions in the independent field.

Simultaneous with announcement of the formation of the new firm came word that Principal Pictures Company had signed Dorothy Phillips, to star in a new special, "The World's a Stage," written by Elinor Glyn. This picture promises to be one of the biggest independent features of the year and is based on the latest story of the world's best known writer. Colin Campbell directed the production, which will shortly be ready for release. Others in the cast include Kenneth Harlan and Bruce McRae.

Additional evidence of the extensive plans of Principal Pictures Company and confidence of its officers in the future status of the independent market was obtained this week in the announcement that this concern will leave no stone unturned in properly exploiting their productions among exhibitors and that one of the most extensive advertising campaigns ever conducted by an independent firm will shortly be inaugurated.

Realizing that the independent market has finally come into its own, Principal Pictures Corporation this week perfected its organization. Its officers include: Sol Lesser, President; Irving Lesser, Vice-President, and Michael Rosenberg, Secretary and Treasurer. The concern will maintain two offices, one in the Paramount Theatre building, Los Angeles, and the other in the Loew-State Theatre building, New York City.

Irving Lesser will be in charge of the eastern office and the distribution department of Principal Pictures Company with Mr. Rosenberg managing the Coast quarters and retaining general supervision over production. The Lesser brothers and Mr. Rosenberg are perhaps among the best known film magnates in the industry, for in addition to their production and distribution activities, which are the most extensive in the independent field of endeavor, they will be interested in the operation of a string of successful first run theatres in California.

Principal Pictures Company, confident that the day is here when independent productions are in demand by exhibitors who see in such pictures the salvation of the motion picture industry, and determined to develop into an important factor in the independent market, has perfected an organization that compares second to none. The organization has been divided into co-operating departments, namely, production, distribution, exploitation, advertising, contract, [illegible] by far the larger attendance is [illegible] advertising peaks show serious drops in [illegible] offset weak features with extra display [illegible] The latter [illegible] representative in the state [illegible] guaranteeing exhibitions preparatory to co-operate with exhibitors in properly presenting and exploiting those pictures.

Negotiations were completed this week whereby Principal pictures will be handled by the best exchanges in every section. Since confidential announcement of the incorporation of Principal Pictures Company was first made to exchangemen, the firm has been besieged with inquiries from exchangemen, who realizing and appreciative of the enterprise and showmanship of the Lesser Brothers and Mr. Rosenberg, were desirous of effecting a tieup with them. Some 150 letters were received and after weeks of careful investigation, the exchange lineup was finally negotiated. The identity of these Principal Pictures Exchanges will be announced within the next two weeks, inasmuch as several contracts have not yet been closed.

However, the statement that [illegible] exchanges annexed in service in addition that will be something new in the independent market, for Principal Pictures Company, with its exchanges all lined up, will concentrate on selling its product to exhibitors and in turn direct to the public. An exploitation, publicity and advertising department that will strain every effort to properly exploit Principal pictures to the public and in that way guaranteeing a profitable market for these features has been organized. This department will start functioning immediately. Included in this department are such well known experts as Harry Rattner, Max Roth, Miss E. H. Messer and Bill Keefe.

Special Showing of "Sure-Fire Flint"

Announcement was made this week by C. C. Burr of Affiliated Distributors, Inc., that all arrangements have been completed for a special invitation trade showing of Johnny Hines' latest feature, "Sure-Fire Flint," at the Astor Hotel on Thursday evening, Oct. 19. This production is said by its producers to be one of the best of the year and is already being extensively exploited throughout the country, while in New York artistic 24-sheet paintings and posters are attracting the attention of the public to the picture. The presentation will be followed with a dance. Johnny Hines, Doris Kenyon and other members of the cast will personally appear.

Nigh's Great Kaiser Special May Be Released by Warners

Unless persistently undenied reports now current in the trade are entirely wrong Warner Brothers will shortly release an unusual special dealing with the life and trial of the late German Kaiser. The time for the release of this special, which was directed and conceived by Will Nigh, is particularly opportune, for something like 125 newspapers in all parts of the country are featuring "Memoirs of the Kaiser." This feature is appearing in serial form, and is arousing much attention. The New York *Times* is 24-sheeting this serial.

Negotiations are now said to be under way for use of the title "Memoirs of the Kaiser." The feature, which is now about sixteen reels in length, is one of the most beautiful productions of its kind made in this country. The characters are all historic and cleverly interpreted. A representative of this department viewed this production several months ago. The production was made during the late war, but before it was completed the armistice was signed, and the picture had to be shelved.

An all-star cast appears in this production, which embraces some of the finest acting seen in any picture. The story is cleverly enacted, with a finish that is exceedingly surprising. This production is superior in entertainment value and should be a greater attraction than "My Four Years in Germany," which Mr. Nigh also directed.

Amalgamated Starts Picture

In spite of the rain, franchiseholders of Amalgamated Exchanges on Tuesday of this week gathered at the firm's offices in the Loew-State building and went to New Rochelle, N. Y., to witness the beginning of production activities of that company at its own studios in that city. Some twenty exchangemen were in the party. The first picture is "The Madonna in Chains." Those who will appear in this production are E. K. Lincoln, Mrs. Rodolph Valentino (Jean Acker), Martha Mansfield, Marion Hallup, Baby Peggy Rice, Bessie Allison and Leon Williams.

Start Barthelmess Feature

Independent distributors are highly elated over the announcement that Producers Security Corporation will place the Richard Barthelmess feature, "Just a Song at Twilight," on the independent market. Richard Barthelmess is one of the biggest drawing cards in films. In addition to Barthelmess the production boasts of two more stars, Evelyn Greeley and Pedro de Cordoba plays a very important role.

Sam Morris with Warner

Sam E. Morris has been engaged by the Warner Brothers, according to an announcement by Harry M. Warner. Mr. Morris will occupy an executive position with the organization. Mr. Warner declared that the selection of Mr. Morris was made after a thorough canvas of the entire industry had been made to find a suitable person to occupy a responsible position in the fast growing Warner Brothers concern.

Ralph Ince with Garsson

Ralph Ince has signed up with Murray W. Garsson, Inc., to direct a screen version of a celebrated stage drama which enjoyed a run on Broadway several seasons ago. The signing of Mr. Ince by Mr. Garsson marks the beginning of the second producing unit to come under the Garsson banner this Fall, the other being Roy Sheldon's company which was recently organized to produce "Way Down South."

"Shadow" Showing at Biltmore

Announcement was made this week by Al Lichtman Corporation that its second Preferred Picture, "Shadow," starring Lon Chaney, with an all-star cast, produced by Ben Schulberg, will be given a premier showing at Hotel Biltmore, Friday night, Oct. 20.

Court Fight Over "I Am the Law" Ended; Premiers in New York Set

With the producers and distributors of "I Am the Law," the Edwin Carew Northwestern special, agreed to accede to the recommendations of the New York court to make certain alterations in that production, arrangements were completed this week for a general first run showing of the feature starting next week. The name, James Oliver Curwood, has been eliminated from any mention whatsoever either in the prints or paper or publicity matter. Several changes, which tend to increase the dramatic value of the production as a whole, also have been made.

After months of litigation, "I Am the Law," which Affiliated Distributors, Inc., of which C. C. Burr is president, is distributing, will finally be given its premier at B. S. Moss' Broadway theatre, beginning Monday, October 16. According to Bobby North, of L. Lawrence Weber-Bobby North, metropolitan distributors of "I Am the Law," that picture already has attracted something like $40,000 in gross rentals. Next week the feature will also be shown at Loew's State in Newark. The big circuits throughout the country have booked the special, which ranks among the best Northwestern productions ever made.

Because of the court proceedings involving the producers and distributors of "I Am the Law" and International Film Corporation, C. C. Burr, Edwin Carew, Bernie Fineman and others financially interested in the national production and distribution of the picture, will not have made a single cent on the venture. In fact, the bitter defense put up by Burr and his associates has probably cost them several thousands of dollars.

Although the belated release of the picture will have meant the loss of many thousands of dollars, indications are that "I Am the Law," will, despite of this fact, gross a record figure for local exchangemen and exhibitors.

Suit to recover $36,500 from the Clark Cornelius Corporation of 117 West 46th street has been filed in the New York Supreme Court by Al Ira Smith, through his attorney, Nathan Vidaver, of 116 Nassau street. According to the complaint on file in the County Clerk's office Smith alleges he made an agreement with defendants by which he granted to them the sole right to distribute throughout the world a series of twelve two reel motion pictures, Smith to receive 60 per cent. of the gross receipts from same, the remaining 40 per cent. to go to the defendants. Smith avers that defendant guaranteed that his share on each one of the pictures should not be less than $3,000, to be paid within 90 days after the delivery of each picture. Smith declares he lived up to his part of the contract, and that all he has thus far received is but $406 gross receipts of the first picture delivered, and nothing from the receipts of the balance, wherefore it is claimed $35,600 is due, for which the court is asked to award judgment.

Two judgments have been filed in the City Court by Erhograph Co. against the Rialto Prod., Inc. One is for $515 as a balance due, and the other, in which Louis T. Rogers is also named, is for a $1,030 on a note.

The Fidelity Pictures Co. has sued the H. C. Witwer Stories Prods., Inc., for $15,000 damages. The complaint allege that the defendant agreed to furnish negatives of twelve two-reel comedies in 1921 and 1922, and delivered only two, one on Aug. 27 and one on Sept. 30, 1921.

Two suits have been filed in the Supreme Court against the Mayflower Photoplay Corp. Lewis Hopkins Rogers asks $2,250 on the ground that he was engaged Nov. 1 last to perform legal services at $100 a week and resigned on April 8. Nat 1. Brown alleges that he was also employed at $100 a week and that pay for 26½ weeks is due him, a total of $2,650.

Al Ira Smith has sued the Clark-Cornelius Corp. for $35,600 damages. He alleges that he gave the defendant the world rights to distribute twelve two-reel westerns, and the defendant guaranteed him $3,000 on each, but he has only received $400 from the first picture and nothing from the others.

A default judgment for $6,238 has been filed in the Supreme Court by Republic Laboratories, Inc., in suit against the Louis Tracy Prod., Inc., and Sidney Garrett on a note of the corporation endorsed by Garrett.

H. M. Warner Goes to Coast On Big Deal

Harry M. Warner, of Warner Brothers, left last Tuesday for the West Coast studios to formulate plans for the production of eighteen pictures for next season.

The seven productions to be released this season by the Warner organization are said to have been sold solid throughout the country to prominent exchangemen and theatre owners, and one of the purposes of Mr. Warner's trip to the coast is to sign up a large number of screen players, directors and scenario writers.

The titles of the eighteen pictures have not been made known, but according to Mr. Warner only the best known novels and stage plays will be produced. This plan is in accordance with the present array of the seven Warner releases made from popular books and stage plays.

Dependable Gets Sloman Feature

"Blind Justice," the first independent production made by Edward Sloman on the coast, will be released in the independent market via Dependable Sales Corporation, 509 Putnam Building, New York. The latter firm was recently formed by Charles R. Rogers. The cast in "Blind Justice" includes Milton Sills, Carmel Myers, Frederick Mayne, Pat O'Malley, Walter Long, Charles Clary, Alex Francis and Jack Mower.

Arrow Ties Up With Music Firm

Arrow Film Corporation this week announced that in conjunction with the release of "The Streets of New York," the new special which will release through independent exchanges, it has negotiated a tie-up with the Cameo Music Publishing Company for the publication of a special song for exploitation simultaneous with first-run showings of the Burton King production. This is only one of the many exploitation tie-ups that Arrow is arranging in connection with the advertising of this picture.

Roy Sheldon with Garsson's Concern

Announcement is made by Murray W. Garsson, president of Murray W. Garsson, Inc., that Roy Sheldon has been engaged by him to direct Harry P. Diggs' southern drama, "Way Down South."

In engaging a director to direct "Way Down South," Mr. Garsson, it is said, gave paramount consideration to the fact that the story which deals with a romance of the South would have to be handled by a southern man, one who is in full sympathy with southern sentiments and one who thoroughly understands the southerner, the South and its traditions. Roy Sheldon, a native of Dixie, filled the bill.

The company of players and technical experts are now being engaged and by the tenth of this month the entire company will leave for Albany, Ga., the locale of the play, where most of the exteriors will be made during the Albany-South Georgia Fair.

The production will be under the personal supervision of Harry P. Diggs, who was for many years a familiar figure in the southern theatrical field.

Mr. Garsson has promised later announcement regarding the star and cast for "Way Down South."

New $300,000 Producing Firm Formed on Coast; News From the Studios

Los Angeles (Special)—Foreign capital to the tune of $300,000 has been placed in a local bank for picture production under the supervision of John Jasper, designer and builder of the Hollywood Studios, Inc., said to be the best-equipped studio in the world. According to a statement issued by Mr. Jasper when he left for an extended trip east, he contemplates making five specials for winter release, besides "Over Here" and "The Challenge," two special features which have just been completed under his supervision and which he is taking to New York with him.

Mr. Jasper has been only mildly interested in production since he built the studios. Prior to that time he was general manager for Charles Chaplin. He is also head of the Marion Fairfax productions, which he sponsored.

Abe Warner, of Warner Brothers, who has originally been slated to remain here several months, was scheduled to leave for New York early this week. His brother, Harry M. Warner, is expected here early next month, according to news from the metropolis.

Peggy O'Day, who has been ring in New Era productions eral templating a personal appe of the country. She is st instart this tour late t control rangements with exhi and the made.

William F. Harry Garsson, een acting as duction on "Th of the New at the Fine A

There is a report current here that Dr W. E. Shallenberger, president of Arrow Film Corporation, has purchased an interest in the Berwilla studios. No confirmation was available here, however.

Warner Brothers are negotiating for the screen rights to "Spring Street," a fiction story running serially in a Los Angeles newspaper at present.

Louis Burston has arrived from the East, where he witnessed the first run showing of his Metro release, "Forget Me Not," and will shortly start production on an another feature that will be handled on the independent plan.

"Chicago Sal," the special feature that Principal Pictures Corporation will exploit in the independent market, has been completed and bids fair to be one of the biggest State rights features of the year. It is an Irving Cummings special with an all-star cast headed by Milton Sills and Allec Lake.

Rapf Starts On "Brass"

Los Angeles (Special)—"Brass," the Charles G. Norris novel of marriage and divorce, is in the course of production at the Warner Brothers' West Coast studios, according to reports received at the Warner Brothers' New York offices from Harry Rapf.

John Sheridan Franklin, who directed street, door-man and's most recent re- for the past five years Rapf produc- Family Theatre, succumbed a featured a short illness and will be buried in the Cathedral Cemetery.

Another Big Opening

The beautiful Alamo Theatre, of Louisville, Ky., has booked and will put a big campaign behind

"What's Wrong with the Women"

Written and Produced by Daniel Carson Goodman

ONE after another, the largest and finest first run theatres all over the country are cleaning up with "WHAT'S WRONG WITH THE WOMEN."

The magnificent Alamo Theatre, Louisville, Fred Dolle, Mgr., opens with "WHAT'S WRONG WITH THE WOMEN" Oct. 15th.

And do you recognize any of the following theatres? Cameo, New York; Palace, Phila.; New Majestic, Shamokin, Pa.; Modern, Boston; Beacon, Boston; Strand, Lowell, Mass.; Broadway, Lawrence, Mass.; Olympic, Buffalo; Clinton Sq., Albany—all the U. B. O. Theatres—

All these houses have made a genuine

BOX OFFICE CLEAN-UP

with "WHAT'S WRONG WITH THE WOMEN." And these are but a handful out of hundreds all over the map that are coining dough with this picture.

WATCH NEXT WEEK'S AD FOR ANOTHER BRILLIANT OPENING IN THE LARGEST AND FINEST THEATRE IN THE CENTRAL WEST.

Mr. Exhibitor—Have YOU seen the picture? Mr. State Right Buyer—Have YOU seen it?

It's a box office knockout.

Have you seen the advertising campaign book?

Have you seen the posters, the exploitation, the accessories?

No matter what pictures you book this Fall and Winter—it's like turning your back on handfuls of kale to pass up "WHAT'S WRONG WITH THE WOMEN."

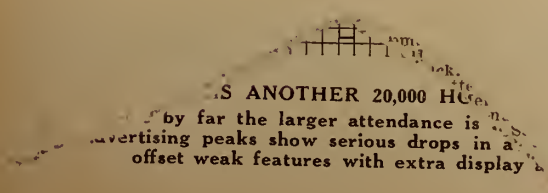
See it immediately. If no Independent exchange has it for your territory, write us and we will advise you where it can be screened and booked.

Equity has never tipped you off wrong. And now in our strongest language we say to you: BOOK "WHAT'S WRONG WITH THE WOMEN," get behind it and YOU'LL POSITIVELY CLEAN UP.

Exhibitors, write us. Independents, write or wire for territory now open. It's going fast.

EQUITY PICTURES CORPORATION

723 7TH AVENUE, NEW YORK


S ANOTHER 20,000 H
by far the larger attendance is
dvertising peaks show serious drops in a
offset weak features with extra display

F. B. O. Take Over Equity Pictures in Three States

Film Booking Offices of America, it was announced this week, will distribute "What's Wrong With the Women?" Daniel Carson Goodman's production for Equity Pictures in the States of Missouri, Kansas and Central Illinois. The picture will be handled through the St. Louis and Kansas City branch offices of F. B. O. Prints and advertising and exploitation material on this picture are now available in these exchanges.

To the Kansas City exchange of F. B. O. also will go the three latest Clara Kimball Young pictures, distributed through Equity on the independent market. These are "Charge It," "What No Man Knows" and "Worldly Madonna." Bookings of these three pictures are accepted for the State of Kansas only. The pictures are now being screened for exhibitors in that territory, who are taking advantage of the opportunity to book this popular star in her three biggest productions. Roy Churchill, manager of the F. B. O. exchange in Kansas City, reports that the popularity and demand for Clara Kimball Young is evidenced by the many requests for bookings which he has already received despite the fact that the acquisition of the pictures by F. B. O. was not generally known.

Newman Forms Producing Firm

Los Angeles (Special)—The latest organization formed to produce pictures independently is the Regent Pictures Company and is headed by E. D. Newman, formerly special representative on the West Coast for Associated First National Pictures, Inc.

The Regent Company has already purchased the first story which will go into production, "The Drivin' Fool."

Announcement of studio, director and cast for the first production will be made within a week, stated Newman, who says his company is financed by Eastern capital.

Many Sales On Chaney Feature

Sixty per cent. of the total rights in this country to the Lon Chaney special, "Flesh and Blood," have been sold, according to announcement made this week by Irving Lesser, eastern manager of Principal Pictures Company, which also includes Sol Lesser and Michael Rosenberg. The only territories remaining unsold on this production, which already has established records in seven houses, are Minnesota, North and South Dakota and the Rocky Mountain States.

The following exchanges have purchased rights in their respective territories to "Flesh and Blood":

Commonwealth Pictures Corporation of New York City; First National of Chicago; Eastern Feature Film Corporation of Boston; Standard Film Service Company of Cleveland; Midwest Distributing Company of Milwaukee; Enterprise Distributing Company of Atlanta; Enterprise Distributing Company of Dallas; Enterprise Distributing Company of New Orleans; Enterprise Distributing Company of Oklahoma City; Enterprise Distributing Company of St. Louis; Enterprise Distributing Company of Kansas City; Enterprise Distributing Company of Omaha; De Luxe Feature Film Company of Seattle; H. Lieber Company of Indianapolis; All-Star Feature Distributors, Inc., of San Francisco; All-Star Feature Distributors of Los Angeles, and Strand Film Service of Washington, D. C.

Foreign rights to the new Lon Chaney success, "Flesh and Blood," the Principal Picture Company special, which is now being shown at big first run houses throughout the country, were sold this week by Irving Lesser, the Eastern manager, as follows: David P. Howells, for continental Europe distribution; Wardour Films, Ltd., of London, for Great Britain; Associated First National Exhibitors, Ltd., for Australasian countries, and John Kunzler of Societa Cinematografico, for South American countries.

The French Gaumont company, according to a cablegram received this week, is contemplating the production of an authentic "Life of Napoleon Bonaparte" feature for international distribution.

Fred Le Roy Granville has completed "Shifting Sands." Peggy Hyland, who has won quite a following abroad, has been featured in this production.

Sporting features are quite common in England, judging from recent announcements made by producers there. This week word came to the effect that the Grainger-Davidson Company had completed "The Sporting Instinct." Arthur Rooke directed.

Tom Terris, who is in England, has started production on "The Harbor Lights." The story for this picture was written by George R. Sims. Terris started production on the day the author died.

Fay Compton, according to our London correspondent, has been signed to play the leading role in "This Freedom," by A. S. M. Hutchinson, which Denison Clift will produce.

"Paddy, The Next Best Thing," the English stage success, which flopped in this country as a legitimate attraction, will be adapted for the screen. Astra will make the picture in which Mae Marsh will be starred. Astra has taken over the Famous Players-Lasky studios in England and it is there that the picture will be made.

The motion picture acting profession in London, according to authentic information from there, is hard hit by a lack of employment. It is said that 75 per cent of the picture players in England are idle. These have a movement under way protesting against the importation of foreign actors from America and continental Europe.

The Efa Company has apparently started something in German cinema circles, for correspondence from Berlin has it that that firm's latest production, "Duke Ferrante's Finish," constitutes one of the greatest costume pictures turned out in that country. While as a picture it is artistically remarkable, commercially it is said to be worthless, owing to the absolute incompetent scenario. Paul Wagener, who won fame in this country because of his characterization in "The Golem," is starred, does good work, but in so far as his scenario and direction are concerned, they are not up to the standard of his previous works.

Production activity in Italy is once more buzzing and producers in that land are showing a marked improvement in their pictures. The invasion of American directors has had much to do with the renewed activity prevalent now in Italy, according to a Rome despatch.

"You Shall Not Covet," a belated Universal release, starring Von Stroheim under the pseudonym, Frank Mayo, is now being generally shown in Germany. The picture got its premier showing at the Alhambra. The picture burlesques a German officer, which has caused quite a stir among film folks, who are ever ready to attack American pictures.

Walter Forde, the English screen comedian, has definitely made up his mind to come to this country.

Finds Market Situation Has Been Cleared

Ernest Van Pelt, general manager of Sacred Films, Inc., of Burbank, Cal., arrived in New York this week after an eight-week swing around the key cities in the interest of the single-reel Bible episodes.

Mr. Van Pelt, when interviewed, stated that conditions generally in the independent market are in better shape now than in the past year. "The reason," he stated, "is because better pictures are reaching this market. In times past the State rights field was the last resort for picture distribution, but a survey of the new productions for independents show that many of the biggest pictures are being distributed with success in this channel.

"Exhibitors feel kindly toward independents, but must have good productions. The troubles in the past can be laid to independent distributors exaggerating and misrepresenting their product. This practice is gradually being eliminated and the fly-by-night distributor is surely being weeded out.

"From my observations during this trip, I really look for a most successful year for worthwhile independents and in my own organization. We intend, if possible, to greatly improve our Bible episodes and to present 100 per cent. entertainment, as well as an educational service which should reach every home. We have proven that the screen is a powerful factor in education, and so long as we keep pictures clean there can be no question as to the future of the industry."

"Rags to Riches" Setting a Good First Run Pace

Following the announcement of the release of "Rags to Riches," featuring Wesley Barry, the Warner Brothers are said to be in receipt of hundreds of inquiries and contracts from first run theatres throughout the country. The success of the Barry picture at the Capitol Theatre, New York, is declared to be in some measure responsible for the increased interest by exhibitors seeking the production.

The twenty-one exchanges that have contracted for the entire series of the Warner Brothers' seven pictures are said to report an unusual number of bookings in their respective territories. Among these exchanges there are included some of the most representative theatre men in the industry.

Finkelstein & Rubin in Minneapolis, Balaban & Katz in Chicago, A. H. Blank Enterprises in Des Moines, the H. Lieber Co., Indianapolis, Skouras Enterprises, St. Louis, A. H. Fabian, New York, Regan Films, Ltd., Canada, and the many others handling the Warner product, are said to be unanimous in the belief that "Rags to Riches" will eclipse the box-office records already created by "School Days" in their territories. These beliefs are based on the large number of contracts already made with many exhibitors.

Some of the theatres that have already contracted for the picture are the Empire Theatre, Syracuse; American, Troy; Rivoli, Clinton, Ind.; Loew's Warfield, San Francisco; Loew's State, Los Angeles; a large number of theatres throughout the Greater New York territory, and many other first run houses.

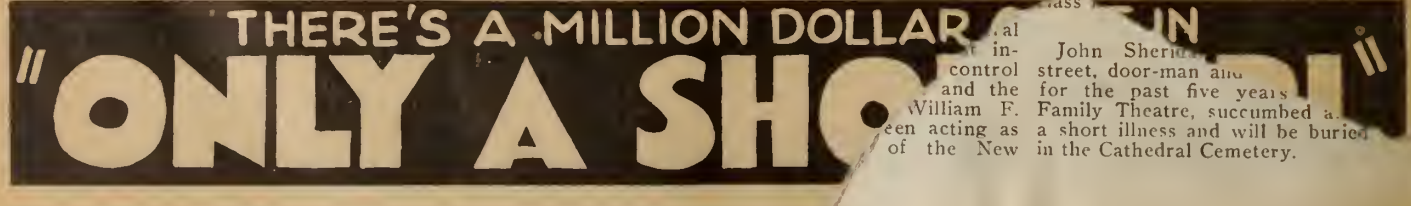
Seeling Finishes "The Purple Dawn"

LOS ANGELES—(Special)—Charles R. Seeling, producer of many successful plays, has established producing headquarters at the Fine Arts studio here, where he has just completed the first picture of his new series. The picture is entitled, "The Purple Dawn." The cast includes Bessie Love, Edward Piel, Bill Aldrich, Bert Sprathe and Pricilla Bonner.

Warners Sell Southern Rights

The last link in tieing up the entire country for the distribution of the forthcoming series of the Warner Brothers' seven productions was completed last week by Harry M. Warner, it is announced.

The deal was consummated with the Southern States Film Company, Atlanta, for the southern territory,



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John Sher... street, door-man and ... for the past five years ... Family Theatre, succumbed a... a short illness and will be buried in the Cathedral Cemetery.

Intensive Not Extensive Productions Needed, Agree B. North and W. Nigh

By Will Nigh

THERE are no two ways about it. A human being, which is the subject matter that a director deals with, is primarily interested in himself. The picture director must follow the same rules as the manufacturer of merchandise. He must give the public what it wants—and the public wants to see itself on the screen. It wants to see its own actions, its own hopes, when it pays money to see a picture show. A study of pictures that have scored the biggest hits bears me out in my theory that successful pictures must portray the persons that see them. Much criticism has been hurled at the lack of intelligence in picture direction and this is due, I believe, to the neglect of putting this fundamental and simple principle into use.

In conceiving my pictures, I first make a deep study of human psychology. I ask myself first, What is a human being after? I do not leave the ground. I stick to earth. Lavish surroundings and dreams of wealth do not interest me as the main setting of a picture. The average person is neither wealthy nor does he dream of wealth that he can never hope to attain. Productions that have based their popularity on million-dollar effects and nothing else have never been successful. I believe in going to the street and tenements for my background or to the green fields of the country. I also make it a point to make my heroes and heroines weak-willed just as often as they are strong in character. They make mistakes and they fall and when they do triumph in the end it does not come suddenly. It only comes as a result of unfortunate experience, which is the case with life itself.

In other words, my heroes and heroines are the boys and the girls and the men and the women who come to see the picture. The life I portray is their own life, not an imaginative life. In my latest production, "Notoriety," which I have directed for L. Lawrence Weber and Bobby North, my heroine, played by Maurine Powers, is a girl of the tenements. A girl, like a million other girls, yearning to be noticed. Like multitudes of others in her poor position, she is passed by unknown and ignored in daily life. In the development of the picture they have given her the same desires and hopes that I myself felt when I was her age—the desire for fame. Not being able to shine because of her merits, this girl tries to shine and attract attention because of her faults. This is a common, human trait. The daily newspapers and magazines are full of stories of girls who were nobody, suddenly stepping into the limelight, by committing some scandal. I follow up this girl from the dazzle of her first success to the natural result, which is not so pleasant.

In short, there is no escape from true life in the pictures that I write and direct. The mass of movie fans have been fed [illegible] "make believe" plots [illegible] sible situations. [illegible] that they were [illegible] biography [illegible] of the advertising peaks show serious drops in a[illegible]

S ANOTHER 20,000 HU[illegible]
by far the larger attendance is [illegible]
offset weak features with extra display [illegible]

By Bobby North

THE past few years have seen the mistake of excessive distribution. The industry has learned that a distributing organization can get so broad that it is flat. Instead of concentrating on one big production at a time, a number of distributors scattered their efforts in a series of releases. The error was fatal, as the demand among exhibitors and the public was not for quantity but quality production. An organization can stretch its activities so far that it snaps, and that is what happened.

The lesson was costly but instructive. This year is noted for its decrease in bulk production and increase in "class" production. Producers have learned to read the signs of the times, and every effort is being made to put forth less pictures and bigger ones.

The wisdom of producing and distributing intensively instead of extensively is now being felt and spells better times in the film industry for all concerned.

L. Lawrence Weber and Bobby North, officially "newcomers," although in reality veterans in picture activities for twenty-five years, did not have to burn their fingers in order to dread the fire. Their pioneer experience in filmdom taught them that it is better to produce half as little and concentrate twice as much than vice versa. From the very beginning of their appearance as picture producers when they launched John Barrymore in one of the first feature productions on record, "Raffles," they showed the industry that it is more profitable from every angle to release one picture at a time and devote all their attention to that single product than to release a few pictures in fast succession and divide their interest in simultaneous releases.

When Weber and North began activities this season as independent producers they were besieged by a score of stars and directors who were anxious to place their services and their product at the disposal of the organization. A number of pictures, all completc, were also offered to Weber & North for independent distribution, but they decided to "stick to the guns" and handle the biggest value in independent filmdom of today and rejcct everything else. It is common knowledge that Will Nigh represents a most profitable investment for independent exchanges and exhibitors.

Weber & North were determined to handle Nigh or nothing Will Nigh was determined to deal with Weber & North or nobody, so the combination was made.

We offer no string of "screen successes," no star series group. We offer only one picture, "Notoriety." Only one director, Will Nigh, but we believe that combination is worth more than the series of average pictures, for the exchangeman and the exhibitor can realize more in actual cash from one Will Nigh picture masterpiece than from three ordinary releases.

Although Weber & North pride themselves on their director, Will Nigh, it is only fair to add that the stars assembled for "Notoriety" will also prove a factor in the financial success of Will Nigh's first release.

Dell Henderson Starts Things in Maine, Making Arrow Film

According to the Portland "Press Herald" of Thursday, October 5th, the forest fires which are burning in the Maine timber-lands are more severe than have ever before been kown, so severe, in fact, that to quote from the paper. "The open season for hunting in the State was suspended today by Governor Percival P. Baxter on account of the critical forets fire situation in the Northwoods."

The Arrow Film Corporation is in receipt of a telegram from Dell Henderson, who is at the present time in Maine engaged in the production of "Jacqueline" for the Pine Tree Pictures, Inc., to the effect that he has engaged the services of four additional camera men for the obtaining of such scenes as under different conditions it would be absolutely impossible to get.

Mr. Henderson's wire also goes on to state that the lives of four members of the cast were jeopardized by the tremendous conflagration.

BUFFALO NEWSLETS

Western New York film men will be glad to hear that Commodore Percival H. Smith has been appointed manager of the new Warner Brothers' exchange in this city. "Perce" is one of the best known knights of the leaping tintypes in this neck of the woods. He came to town many years ago to assume the management of the First National exchange. Later he jumped to other offices, ending up as manager of the United Artists' exchange and then went on the road for the same company. His last position was with the Goldwyn sales staff. Just at present P. H.'s office is in his hat, but Charles S. Goetz is expected to come to town soon and indications point to the establishment of a luxurious exchange on the fourth floor of the new film building in North Pearl street. Prints have started to arrive, and the Commodore has already closed "From Rags to Riches" at the $5,000,000 Eastman Theatre in Rochester. The new exchange will be a fully equipped one and boast a staff second to none. Two salesmen will be engaged. The Commodore has a great lineup of stuff and deserves the support of all exhibitors in the business hereabouts. If a big Italian touring car rolls into town, boys, it's Perce, so sign on the dotted line.

Bob Murphy, of Filkins and Murphy, is resting up after a flying tour of western New York theatres as chaperon for Franklyn Farnum, who made a series of personal appearances in many of the leading theatres of the territory last week. Buffalo, Tonawanda, Niagara Falls, Lockport, Jamestown and Syracuse were on the itinerary. Mr. Farnum was accompanied by his charming wife.

Syd Samson, manager of the Grand & North exchange, is back in town after a motor tour East. Most of the trip was a success. Near the end, however, Syd reports that his car laid down on him and it had to be towed into Buffalo, much to the embarrassment of the famous cellu- executive. Notwithstanding this [illegible]ck, Syd tore right down to the [illegible]te Square and signed up [illegible]nd hooked "More to he Scorned."

Syd Samson has hooked "More to be Pitied Than Scorned" for presentation at a number of leading local theatres. This production is breaking booking records, says the Grand & North chief.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures Corporation, reports that he is being swamped with inquiries on "Sure Fire Flint," a print of which he soon will receive. Fred has signed up "The Hands of Nara" for presentation at the Eastman, Rochester.

Mike Resnick is now a member of the staff of Grand & North and is chalking up booking records as a city salesman.

A new Graphic exchange has been opened on the third floor of the Warner Building, in Franklin street, by Berlowitz & Mills, of New York City.

Nu-Art is placing "Captain Kidd" in almost every house in Buffalo. Some houses that would never listen to serial talk are now showing this subject at their Saturday matinee. Manager Fred M. Zimmerman reports that when Arthur L. Skinner, of the Victoria, started this serial with a free matinee for the children there were so many youthful patrons attending that Art thought the police were going to arrest him for violating the theatre crowding ordinance.

P. H. Smith, new Warner Brothers' exchange manager here, still has his office in his hat. Mr. Smith says that "Rags to Riches" has gone over so big in New York that the officials of his company can't find time to get to Buffalo for a few days to aid in locating a permanent exchange. In the meantime, P. H. is hustling around the territory booking the Wesley Barry feature right and left.

Corporation, is planning a big road show to accompany the film version of "Uncle Tom's Cabin" on its tour of the provinces.

The local Pioneer exchange, which has been sharing space in the Warner Building with Niagara Pictures, has been discontinued after a more or less stormy career.

B. P. Schulberg Successfully Launches Co-operative Plan

Los Angeles—Special)—All Preferred Pictures to be made by B. P. Schulberg for release through the Al Lichtman Corporation will be made under a new co-operative producing plan in which every individual connected with the actual making of the pictures will be included.

Already three pictures have been made under this plan and two others are now under way. The completed productions are "Rich Men's Wives," "Shadows," "Thorns and Orange Blosoms" and the two subjects now in work are "The Hero" and "Are You a Failure?" Schulberg states that the experiment is working out as satisfactorily as he expected and that he intends continuing it in the future.

There have been a number of attempts on the part of producers to work, on a co-operative basis in the past, but their success has been more or less indifferent. Schulberg has spent a good many years in the various phases of the business. He states that this extensive experience and the knowledge accumulated as a result of a close study of conditions have made him realize that large sums of money are wasted in production because directors, and members of the technical forces operate without a just consideration of the money they are spending. He recited a number of instances where expensive casts and sets were tied up because of some peculiar whim of the high-priced director in charge of production.

He figured that if some means could be devised of interesting the creators of the pictures more earnestly than merely receiving their pay checks, he might make high-class pictures on a firmer basis and with a minimum of expense. That is how his own particular plan came into being.

In discussing the plan with a World representative, he said:

"To accomplish anything properly there must be real co-operation and with this thought in mind I worked out a plan for making my productions whereby not only the cost is minimized but everyone joins in with a spirit that results in his very best efforts. Each person associated with the picture is given a financial share in it. In this way his interest does not cease when he receives his last pay check, but continues all during the releasing life of the picture.

"During the filming of 'Shadows,' Tom Forman's first picture for us, we struck a bad stretch of weather. We were after exteriors and so fell behind in our schedule. It became necessary to speed things up. With many players I would never have taken a chance on making them hurry. When I told Forman and the troupe that they would have to work over in order to make up for lost time they agreed without one dissenting voice. I knew that the picture would not suffer because of the enforced speed.

"From Thursday to Monday we worked constantly, giving the players only the briefest of respites in which to get rest. The electricians didn't get any rest at all. On Saturday, when Forman asked the company how they felt, they all replied 'tired,' but added they would work until the producing schedule had been lived up to.

"That's the spirit that money cannot buy and one that we hope will actuate all of our producing heads in future activities."

B. P. SCHULBERG

Cleveland

Skirboll Brothers have inaugurated their campaign exploiting the seven Warner and three C. C. Burr feature productions that they will handle in this territory. The productions being advertised are Warners' "Rags to Riches," "Little Heroes of the Street" "A Dangerous Adventure," "The Beautiful and Damned," "Brass," "Main Street" and "The Little Church Around the Corner," and C. C. Burr's "I Am the Law," "Sure Fire Flint" and "Secrets of Paris."

The following Cleveland houses have booked "Cap'n Kidd," the Eddie Polo serial being distributed through Standard Film Service: Liberty, Knickerbocker, Gaiety, Waldorf Mt. Lebanon, Amphion, Fountain, Erie, Broadway, Iris, Lark, Market Square, Stork, Corona, Rivoli, Milo, Wind-A Mere, Lucier, Madison, Regent, Camera, Norwood, Carlyon, Peerless, Crawford, Alpha, Ideal, Golden, Eagle, Y, Venice, Capitol, Angela, Temple and Heights.

Harry Charnas, head of Standard Film Service, left here this week for New York, where he will be for several days, closing contracts for new product

CARPENTIER WORKING

LONDON, ENG.—(Special)—Despite the recent defeat sustained by Georges Carpentier, the French pugilistic idol, at the hands of a South African unknown, J. Stuart Blackton here emphasized the fact that he intends going through with his original plans and feature him in a picture for international distribution.

SELECT "FAILURE" CAST

LOS ANGELES—(Special)—The all-star cast for the B. P. Schulberg Preferred picture, "Are You a Failure?" has been selected and includes Lloyd Hughes, Madge Bellamy, Tom Santschi, Hal Cooley and Hardee Kirkland. The company is now in Canada making exteriors.

TO MAKE A FEATURE

MATTAWAN, WEST VA.—(Special)—N. E. Milligan, director for the Blue Ridge Film Company, is here preparing for the production of "The Devil's Price," a feature founded on the famous McCoy-Hatfield feud. J. M. Wolford wrote the story and scenario.

REORGANIZE OFFICE

DETROIT—(Special)—Herb L. Weil, manager of the Desmond Theatre, Port Huron, and supervisor of Equity Pictures Corporation, was here last week and made arrangements with Minter United Amusement Company to handle all the Equity features in this territory.

SIGN CHARLEY GIBLYN

Producers' Security Corporation this week announced that Hollandia Films, of Holland, had signed Charles Giblyn, the director, to produce a series of pictures abroad. Giblyn left for Europe last Saturday.

EXHIBITORS ACTIVE

SAN FRANCISCO—(Special)—The newly organized independent exchange, Western States Film Exchange, Inc., owned and controlled by exhibitors, is making rapid headway, according to official reports. The exchange has acquired 25 features.

SCHLANK ARRIVES

LOS ANGELES—(Special)—Following a three-month tour of the exchange centers, Morris Schlank, President of Anchor Film Distributors has returned to this city. He has sold virtually every territory on the New Era productions, starring Peggy O'Day.

MOVIE EXPOSITION

The motion picture exposition, of which much has been heard of in New York during the past few weeks, will open on Monday, October 16, and continue for a week. The exposition will be held at the Grand Central Palace.

Equity Feature Is 80 Per Cent. Sold

Announcement was made by Lou Baum, vice president of Equity Pictures Corporation, this week, that with the sale of "What's Wrong With the Women?" to Jimmy Minter, of Strand Exchange of Detroit, for Michigan, 80 per cent. of the territorial rights on that special had been sold.

BILL NEILL SAILS

R. William Neill and his company sailed on Monday for Italy, where he will supervise production of four features for Community International Corporation. With him went Holmes E. Herbert and Lucy Fox.

'CHANGEMEN ATTEND

FLINT, MICH.—(Special)—All of the exchange managers from the independent exchanges in Detroit and several from Cleveland attended the annual convention of the Motion Picture Theatre Owners of Michigan here, October 10 and 11.

HARDING O. K.'S DEAL

KANSAS CITY, MO.—(Special)—Sam Harding, owner of the Liberty Theatre here, announced this week that he had finally signed contracts with H. M. Warner whereby he will release the entire Warner Brothers' output in this territory.

SIGN BARBARA LA MAR

LOS ANGELES—(Special)—Ben Schulberg, producer of Preferred Pictures for release by Al Lichtman Corporation, has signed Barbara La Mar for the leading feminine role in "The Hero," which Gasnier is producing.

"WILD OATS" MOP-UP

JACKSON, MICH.—(Special)—"Some Wild Oats" is cleaning up in the best theatres in this State. The picture has been playing in Detroit for several months.

ANGLING FOR SPECIALS

SAN FRANCISCO—(Special)—Progress Features Exchange is angling for big features. It is now releasing "What's Wrong With The Women?" in California.

WEINBERG HERE

Harry Weinberg, manager of the Al Lichtman Exchange of Des Moines, was a visitor at the Lichtman office earlier in the week. He says "Rich Men's Wives" has been accorded a cordial reception in his territory. The picture is playing in Des Moines this week.

PENN 'CHANGE OWNER

PITTSBURG—(Special)—Matthew Tiplitz has sold his interest in the Penn Film Service here to Eddie Wheeler.

HOLD YOUR DATES FOR
"ONLY A SHO[illegible]"

[illegible]-ontrol and the William F. [illegible]en acting as of the New

John Sherid[illegible] street, door-man a[illegible] for the past five yea[illegible] Family Theatre, succumbed [illegible] a short illness and will be hurled in the Cathedral Cemetery.

Johnny Hines Starts Work on Third Burr Feature

C. C. Burr and Johnny Hines are off again on another extensive production campaign, this time with Johnny Hines featured again in a six-reel comedy-drama, whose story it is reported will be even bigger and faster than either of the two preceding Hines' successes, "Burn 'Em Up Barnes" and "Sure-Fire Flint."

Production on the third Hines feature, temporarily titled "Luck," from the story of the same name by Jackson Gregory, whose virile pen is responsible for some of the greatest screen successes of this generation, begins this week at Burr's Glendale studio in earnest with a production force that is reputed to be the best that Producer Burr has yet assembled.

Included in the cast up to the present writing are Edmund Breese and J. Barney Sherry, both of whom appeared to excellent advantage with Hines in "Burn 'Em Up Barnes" and "Sure-Fire Flint," Charlie Murray, veteran Mack Sennett star now associated with C. C. Burr in the production of the "All-Star Comdies," and Joe King who has appeared in a great deal of the more meritorious productions made in the East in the past two years.

Just who the female lead will be is as yet undetermined, since Burr is now conducting negotiations with three nationally known stars to appear opposite Hines. It was Producer Burr's original intention to secure the services of Doris Kenyon, whose work opposite Hines in "Sure-Fire Flint" was so commendable, but Miss Kenyon is now touring the country in her stage success, "Up the Ladder," which made her presence impossible.

It is expected that this latest Hines feature will be ready for release December first.

Omaha

C. C. Burr's "I am the Law" has been setting record after record in the Middlewest and the local Enterprise Distributing Corporation office is authority for the statement that that Northwester established a new mark during its recent run at the Moon Theatre, Omaha.

Enterprise Distributing Corporation has acquired the local territorial right to "Flesh and Blood" from Western Feature Exploitation Company.

Despite a marked lack of exploitation, "Dick" Talmadge, a new acrobatic star, is going over particularly strong in this territory. The fact that the distributors of this picture have been mum on this star does not seem to hinder the popularity of Talmadge, who, with a little exploitation, should soon find his way to the better houses.

The A. H. Blank circuit has booked "I Am the Law" for showings at all its houses in this territory.

Leo Chapman, formerly with Educational and Greater Productions, has been appointed assistant to Manager Lucas of Enterprise Distributing Corporation here.

Al Kahn, manager of the Omaha Federated and Crescent exchanges, says he is doing a wonderful business on his Neal Hart series.

Northwest

Manager Hugh Rennie, of the Seattle Arrow exchange, is making Northwest key cities with "My Wandering Boy," prints of which have just been received at the local office.

Lou Rosenberg, Oregon representative, and E. Marshall Taylor, covering Montana, report business brisk on "Rich Men's Wives" and "Flesh and Blood," which are proving good box office attractions throughout the Northwest.

Theo. Johnson, manager of P[illegible] Distributing Corporation, h[illegible]ed from an extensive sw[illegible] territory. He reports [illegible] state Film Exchanges [illegible] tribute the P[illegible] their S[illegible]

Three New Lichtman Exchanges Are Opened

The three Southern exchanges of the Al Lichtman Corporation are now in full swing. They are located in Atlanta, New Orleans and Dallas, and are the branches formed under the terms of the recent agreement entered upon by E. V. Richards, Jr., vice-president and general manager of teh Saenger Amuscment Co. of New Orleans, and Al Lichtman, president of the company, bearing his name.

Henry Ginsberg, sales manager of the Lichtman company, has just returned from the South where he finally got the new distribution under way. He spent some days in Atlanta and then went to New Orleans. While in the former city, he appointed R. A. Davis local manager and opened an exchange at 106 Walton street. Davis has been identified with important distributing companies in the South for some time and prior to assuming management of the Al Lichtman Exchange of Atlanta was with the Film Booking Offices. Ginsberg personally arranged for the premiere of "Rich Men's Wives" in the Atlanta territory by booking it into the Metropolitan, Atlanta, for a week, beginning October 30.

When in New Orleans, he placed the picture in the Strand for the week beginning October 26. Following that booking it will play the entire Saenger circuit of theatres. C. J. Briant will handle Lichtman business in Louisiana and Mississippi.

Minneapolis

The premier showing of "More to Be Pitied Than Scorned" in Des Moines, which took place last week, went over big and established the picture as one of the best box office attractions shown at that house.

Plans have been completed for the organization of a Film Club in Omaha. About twenty exchange men attended the last meeting in that city.

The Wisconsin Film Company and First Film Company of Milwaukee and Minneapolis, respectively, are now ready to release "The Country Flapper," starring Dorothy Gish.

Early returns on the experiment of Fred Cubberly of the F. & R. Exchange on road showing its [illegible]ns are encouraging.

[illegible]S ANOTHER 20,000 H[illegible]
by far the larger attendance is [illegible]
ertising peaks show serious drops in a[illegible]
offset weak features with extra display

Big F. & R. releases at Al Lichtman's "Rich and Warners' "Rags [illegible] the Law" and both big C. C. next week Cubberly [illegible]

New York City

Provided the necessary court papers are signed by Thursday of this week, the first run bookings on "I Am the Law," the C. C. Burr Northwestern production, will set a new record for the metropolis, according to bookers at the L. Lawrence Weber-Bobby North. The picture is set to open at the Broadway Theatre in New York next week.

The Loew office has hooked virtually the entire lineup of product of Aywon Film Exchange. Tuesday found that office hogging the bill at the New York Theatre and Roof, where "Big" Boy Williams played in "Blaze Away" and Peggy O'Day in "Thundering Hoofs."

Box Savini of Atlanta, Ben Amsterdam and Dave Segal of Philadelphia, Harry Charnas of Cleveland, and Herman Rifkin of Boston were New York visitors.

Negotiations are pending for a first run showing of "The Secrets of Paris" C. C. Burr-Whitman Bennett's special, at the Strand or Capitol Theatre.

Fabian Brothers, who are handling the Warner features in New Jersey, will release the first of the Warner Series, "Rags to Riches," next week.

Rather than submit to the dictations of the circuit bookers, the Warner and Apollo exchanges have decided to disregard these string theatres and hook their features with independent houses exclusively.

Sam Zierler's Commonwealth Pictures Corporation is still setting a hot pace for other exchanges to follow. In addition to the Al Lichtman features, Commonwealth is also handliug C. C. Burr features.

Matt Radin of Capital Exchange announced this week that he had closed for the showing of the Phil Goldstone picture, "Deserted at the Altar," at all Keith, Moss and Proctor houses.

Al Feinman is now handling the publicity for the New York exchange of Warner Brothers.

Jack Fuld, exploitation manager of Fabian Brothers' Exchange of New Jersey, will concentrate all his efforts on putting over the Warner features in the Skeeter State.

Ernest E. Van Pelt, eastern manager of Sacred Films, Inc., of Burbank, Cal. is making the Merit Film Exchange his New York quarters. Sacred Films, Inc., will next month move its files, documents, etc., to this city, where the executive headquarters of the firm will be permanently established.

Negotiations are under way for a first run showing at a Broadway house of Will Nigh's first picture, "Notoriety," for L. Lawrence Weber-Bobby North.

"Night Life in Hollywood" and "Streets of New York" will be handled in the metropolitan territory through the Arrow Film Exchange, Manager Charley Seeleye planning extensive exploitation on both.

Nathan Hirsh of Aywon has tied up the entire Jack Hoxie new Western and Anchor product for the metropolitan zone.

Boston

Business generally for independents in this territory is improving, according to various exchangemen. Virtually all the big circuits are now seeking product from independents whereas two years ago they passed them up.

Harry Segal of Pioneer Exchange here has acquired a franchise for the new Amalgamated Exchange pictures. He went to New York this week to attend the shooting of the first scene of the initial picture at the New Rochelle, N. Y., studio.

Sam Grand of Federated Exchange is arranging for a big first showing here of the first L. Lawrence Weber-Bobby North feature, "Notoriety" directed by Will Nigh at a local house.

An attractively designed float built on an automobile chassis is advertising "The Curse of Drink" in New England cities and towns. Sam Grand is releasing this picture and reports are to the effect that the float is creating much attention.

Leon Rubenstein is handling the publicity and exploitation for Federated Film Exchange here.

Herman Rifkin, of Eastern Feature Films Exchange, is in New York negotiating for the entire output of Principal Pictures Company. He returned to Boston this week with news that he was dickering for the New England rights to "Chicago Sal" and "The World's a Stage," the latter an Elinor Glyn story starring Dorothy Phillips.

Southeast

E. C. Leeves, formerly sales supervisor of Associated Producers, will be general manager of the Al Lichtman exchanges of the Southeastern States, with branches in Atlanta, New Orleans and Dallas. Arrangements for the opening of the three exchanges have already been made, and Mr. Leeves will have his headquarters in Dallas. E. V. Richards, Jr., of New Orleans, and Mr. Lichtman will jointly own the three exchanges for the distribution of the product of the Al Lichtman Corporation throughout the South Branch managers have not yet been announced.

Arthur C. Bromberg Attractions, who have just purchased rights in their territory for $70,000 worth of new pictures, have just held a sales conference at the head office in Atlanta, attended by H. H. Everett and R. I. Robinson, managers of Charlotte and New Orleans offices, respectively, also salesmen F. H. Kirby, B. T. Burkhalter and S. E. Mortimer.

Maurice Shlank, producer of Hank Mann, Roadway and Mirthquake comedies, has recently visited exchanges of Fabran Film Company in Atlanta and Charlotte, who handle these products in the South.

W. K. Jenkins, division manager for Enterprise Distributing Corporation, has recently spent some time in the Dallas office superintending the launching of a sales campaign for "Flesh and Blood."

Despite its exceptional first run at the Howard, "I Am The Law" enjoyed business above normal at its second run in Atlanta, at the Strand for an entire week.

Visits New York

Lester Blankfield, husband of Eve Unsell, who is scenario editor for Preferred Pictures, Inc., is in New York from the coast.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Excessive Newspaper Advertising Fails to Bring a Corresponding Patron Return

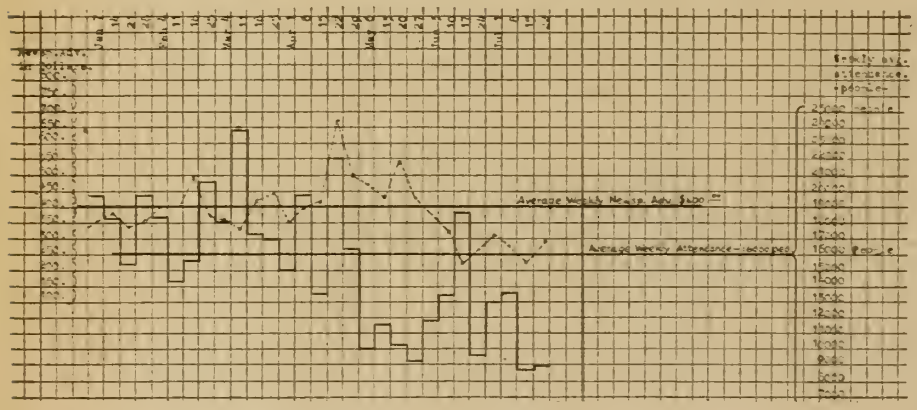
So much discussion has been aroused by the publication recently of Lem Stewart's comment on excess newspaper advertising that Mr. Stewart has very kindly gone to the trouble of making copies of some of his graphic charts to illustrate what he had in mind, and incidentally show just how it is done.

But before we analyze this we want it understood that this is not intended to prove the uselessness of newspaper advertising, nor did Mr. Stewart have any such idea in mind. He is far too keen a student of exploitation not to realize the fact that a certain section of his public may be reached only through newspaper work. More than that, he knows that the remainder of his public is largely influenced by the newspapers.

His contention is not that newspaper advertising is unnecessary and a needless expense, but that newspaper advertising cannot command more than its percentage of results and that, in general, additional advertising will not yield additional revenue, nor can a poor play be oversold through increased advertising.

His investigations were made to prove that there is much money being wasted in extra advertising which does not yield extra ticket sales, and the three graphs here presented are selected from a number of similar charts, all but one of which present approximately the same outlines.

In making these charts the base line is the average of attendance.



WHERE THE ADVERTISING IS LARGER THAN AVERAGE

This diagram shows an average weekly attendance of 16,000 persons with an appropriation of $400 for newspaper work. Some of the largest expenditures in display advertising brought the smallest returns in persons attracted. The dotted line is advertising.

Don't Ballyhoo

Don't ballyhoo "The Old Homestead." A ballyhoo with rural characters will inevitably suggest the burlesque farmer, too well known on the stage, and will cheapen the production in the minds of the spectators, creating an entirely wrong impression.

In your lobby do not feature anything that is burlesque or grotesque. The miniature display is always effective where frequently the larger realistic lobby is not complete. How about a miniature display of the "Old Homestead" at night, with the warm glow of a lamp behind the windows, and perhaps a wintry landscape, with the moon shining over all.—Lem L. Stewart.

Old Homestead Offers Big Variety in Dress

Paramount Exploitation offers this suggestion for a lobby dress for Theodore Roberts in "The Old Homestead." The essential is the screened porch idea on either side of the central cutout, a cutout from the 24-sheet for the marquise, and a single figure cutout. Foliage is draped under the canopy, but this appears to us as an excess of decoration. It is difficult to affix to the metal frame and will not return an effect to repay the trouble.

But this is only one idea. There are others as good. A capital stunt would be a farmhouse atop the marquise, with the windows lighted. If you can put a phonograph with repeater attachment inside, so much the better.

For the lobby the picket or slab fence idea will be capital where the open construction permits, and back of this can be set cutouts, paintings, or merely foliage. This will be more striking and will well repay the additional trouble and cost.

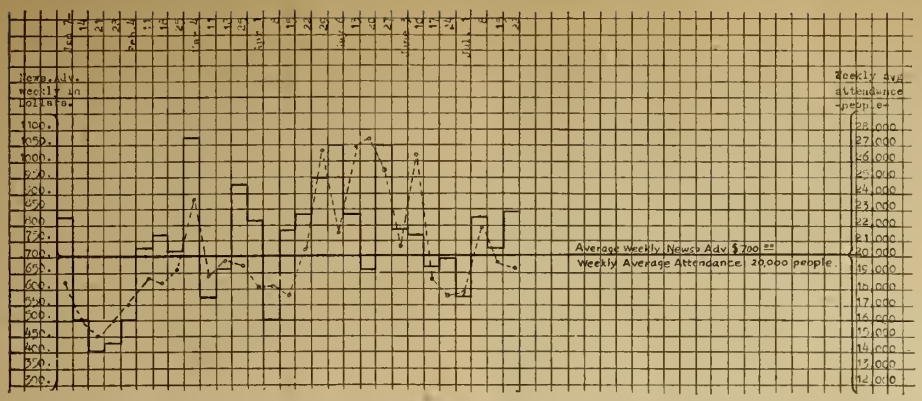
One thing must be carried in mind. This picture will be one of the big money makers of the season, but to make the most money it must be lavishly advertised. To get a circus income, you must use circus advertising methods. With the proper advertising you can put this picture to early morning and midnight matinees to accommodate the crowds. You have the material. All you need is the advertising.

A Paramount Release.

DOWN ON THE FARM WILL SE

Paramount's suggestion for a suitable ture should make as much money a be exploited to the full to tell them

m- John Sher
ntrol street, door-man
nd the for the past five ye
illiam F. Family Theatre, succumbed
acting as a short illness and will be buried
of the New in the Cathedral Cemetery.



SPENDING MORE THAN $700 WEEKLY DID NOT GET A CROWD

The dotted advertising line shows the departures from a $700 base for advertising on a 20,000 attendance. This is the most even outline of the three, and yet there is no real relation between the two lines, and the appropriation is exorbitant.

the advertising. The dotted lines show the departure from this basis for advertising work and the block line shows attendance under or over the average. Each square above the line represents an attendance of an additional one thousand persons, and an additional advertising cost of $50. The spaces below the base show the minus in the same proportions.

What They Show

These charts are actual diagrams, not changed in any way. Naturally the house and town are not given, nor can the attractions be listed.

The first chart shows a house with an average attendance of 16,000 persons and a newspaper advertising average of $400.

The season opened with the attendance above the line and the advertising about $60 less than usual. The second week the display ran almost to the line in an effort to do a little more for a weak attraction, but the effort was not successful and there was a loss of patronage of nearly 1500 patrons. Guided by this the advertising is dropped for the third week, but the business dropped still more.

The next week the advertising was increased a little, for a better picture, and the business went nearly three thousand above the previous week: not because some $15 additional had been spent in advertising, but because the feature was more attractive.

For the next two weeks the business was sub normal with the average being spent. Then the advertising went up, carrying the business with it slightly, followed by a drop of $240 in the advertising expenditure over the previous week, with an increase in business of nearly 5,000 persons.

No Relation

There is absolutely no relation between advertising cost and return. Only once, on April 22, is there a proportionate rise between advertising and results. In the weeks which follow business goes above the average but once, and that week is one of the two weeks which show the lowest advertising expenditures, with newspaper costs below the $400 mark. The other drop in the advertising line marks the lowest attendance of the season. This conflict of the lines is almost uniform.

The second chart shows advertising and attendance lines that are more nearly parallel. The ratio between the two is not exact, but this chart shows a house that used better judgment in proportioning its advertising. Here the advertising peak, however, is reached on May 20, when about $1,070 were spent, with attendance nearly a thousand below normal.

For nine weeks out of the 29 weeks covered business was below normal. The advertising was below normal on 19 of those weeks. Peak business was reached with an increase of about $190 for advertising, and the next highest attendance was reached with advertising only about $75 above the average.

This chart shows an average advertising expense of $700 and an average attendance of 20,000 persons weekly.

Still More Marked

The third chart covers a theatre similar to chart two, but in another city. These two cities compare closely in newspaper rates, population and competition. The theatres play the same attractions and it is interesting to note that the average attendance in each instance is 20,000 people weekly.

Chart three shows this average attendance maintained on average advertising expenditures of $350 weekly, compared with similar circumstances represented by chart two, but where the advertising cost averages $700 weekly.

The charts in this instance show up perhaps extravagant expenditures that can be rectified.

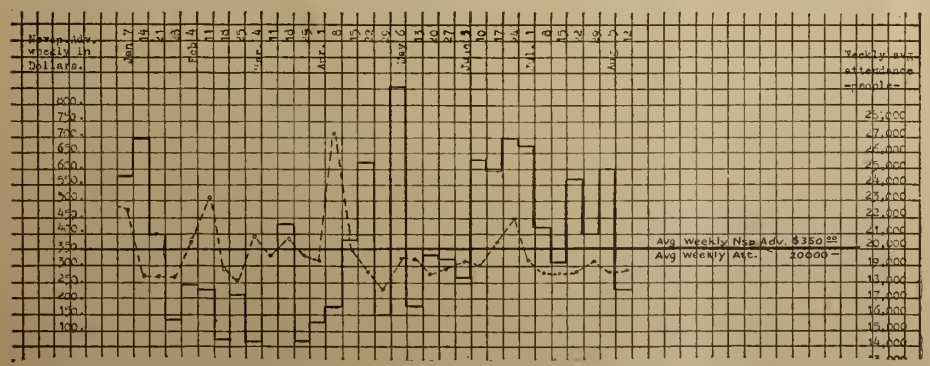
Considering the third chart alone, the attendance peak comes on the week of May 6, when the attendance is a little more than 10,000 above the average and the advertising $25 below the average. On April 8 some $350 were added, double the usual advertising sum, yet business is 3,500 people below normal.

In most instances the advertising line is above the average when business is lowest and lowest when business is at its best.

In other words, you cannot make business on a poor attraction with additional newspaper advertising. You do not need extra advertising to get good business on a worthy attraction. Be generous with the newspapers, but don't throw extra money away through any mistaken idea that you can make them come when they don't want to.

Roll Your Own

These graphs are more simple than the average person would suppose. You can get quadrille ruled paper through any stationer if he does not keep it in stock. The lines are worked in each week as the results are known. Mr. Stewart keeps his entries in pencil. Pencils of red and blue or other contrasting colors will be as simple (if you do not mislay the pencils) and give a better contrast. Start a graph, dating it back from the opening of the season. Then make other graphs for the relative cost of show as compared with the receipts. You'll know a lot more about your own business by next June, and some of that which you find out will shock and surprise you.



HERE IS ANOTHER 20,000 HOUSE WITH A $350 APPROPRIATION

In this by far the larger attendance is shown on the sub normal weeks, while the advertising peaks show serious drops in attendance, due to an unavailing effort to offset weak features with extra display advertising. Not once did it work.

With Light Effects

Frank J. Miller, manager of theatres in Augusta, Ga., and I. L. Shields, manager of the Modjeska Theatre, got out an attractive and simple idea for "Monte Cristo."

A cutout was made from the 24-sheet, showing Dantes atop the world. A sketchy background was painted and hung a few feet back of the figure. The base of the cutout, which formed the upper part of the globe, was a mask for blue, amber and green lights, which not only gave an odd effect to the background, but which strengthened the cutout figure by silhouetteing the outline against the stronger light. It helped to run business up 25 percent.

Took It Inside

One Southern Enterprises manager did not use a cage in the lobby for "Her Gilded Cage." He put it on the stage, with a singer inside, for a prologue act. The singer came out of the coop and advanced across the stage to a canary cage, singing "Only a Bird in a Gilded Cage." It made a hit, though the song does not run true to the film and is liable to give rise to a false impression.

For the lobby he used six canaries, borrowed from the bird store.

Showing the Pinch

Following the form of police circulars, the Crown Theatre, New Haven, got out a throwaway stating that Lydia Thorn was wanted for Manslaughter. This was illustrated with a still showing the scene of Lydia's first arrest for speeding. It was cheap and striking, and it helped business.

A Paramount Release.

HOW RAY BEALL ADAPTED THE LOBBY ON BLOOD AND SAND

That circle in the picture is not the bull ring. It's part of the regular floor mosaic at the Imperial Theatre, Charlotte, N. C., but the general effect is the arena with the brightly dressed spectators well out of range of the bull.

Carried Lobby Effect to a Tiled Flooring

Although he had already played "Saturday Night," that picture was booked back to Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, for a part of his Paramount Week program.

He erected a falsework of compoboard which was done to represent marble, with openings for the Paramount paintings on the picture. Heavy black panels gave a striking effect to the top of the structure.

As this set back a little from the street, Clemmons painted the floor with broad bands of black and white water color, all converging at the entrance where the sill was lettered "Come on in."

This was a very simple device, but no one passed without following the lines down to their end, and that landed them in front of the still frame. Business was thirty per cent. better than usual, and a large portion of the increase should be credited to the band idea. It is one of the best things the Texas section of Southern Enterprises has sent in for a long time.

A Daylight Screen for Eternal Flame

In addition to the hook-up with the Postal Telegraph whereby that company bore half the expenses of distributing 50,000 telegrams on the first showing of Norma Talmadge in "The Eternal Flame" at the Mary Anderson Theatre, Louisville, the house did a lot in other directions.

Most of the campaign was based on the pre-release showing, but it had as many angles as a porcupine has quills.

One good stunt was putting a trailer into a phonograph store window. The only cost was the masking of the screen. The store manager figured that everyone who looked in the window would see his display, too, and he did not even demand a slide in his own show. The results proved that he got all he counted upon.

A jeweler made a drive on the imitation pearls, with large portraits of the star and another window carried the branding scene cutout and provided with a scenic background. It was one of the most comprehensive stunts ever pulled in the house—and it should be remembered that the Mary Anderson has worked some good ones before this.

Fashion Shows Still

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., revived the Fashion Show for "Her Gilded Cage," working with the local store. Local girls were induced to act as models and though only one showing had been planned, two were given to satisfy the large turnaway.

Birthday Card Idea Brought Odd Return

Roy L. Smart, who is manager of theatres for Southern Enterprises in Anniston, Ala., was one of the hundreds of managers to put into practice Fred Greene's birthday card idea.

The other night he was invited to attend a dinner of the Business and Professional Women's Club of Anniston, and to his surprise found himself the only man in the room and sitting in the honor place at the right of the presiding officer.

When the speechmaking time arrived, the president handed him a verbal bouquet with reference to his work for good pictures, and an appreciation of his birthday remembrances. Then a string of girls filed in, each bearing a joke gift and tailed by a birthday cake.

Taken by Surprise

Smart did not know that anyone outside his immediate family knew that it was his birthday, but evidently the club had taken pains to find out and the surprise dinner was their appreciation of his many courtesies.

One of the features of the evening was a production of scare-em-out pictures with the stars appearing in person as well as on the film.

It was a delightful surprise, and a testimony to the great value of the personal touch in the amusement business.

After the Automobiles

Giving the dry goods merchants a rest, the Criterion Theatre, Evansville, Ind., sold the automobile dealers on a stunt.

C. F. Lewis, the manager of the house, got them to come in on a page for "The Bonded Woman," promising to put up the ticket prizes. In place of the usual displays there were pictures of the cars and the slogan or some hint line. The Packard, for example, used "Ask the man who owns one" and "Two brothers made me" proved the car to be a Dodge and not a cough drop.

Everyone who made a complete identification was given a pass for one to the Compson picture. There were not as many as might be supposed, and as most of the passes brought in a least one paid admission, the stunt showed good business and left Miss Compson in a position to make more money for the house on her next picture.

A First National Release.

AN IDEAL EFFECT FOR THE USE OF TRAILERS IN WINDOWS

This screen was devised by the Mary Anderson Theatre, Louisville, for the showing of the trailer on "The Eternal Flame" when it was shown there pre-release. Just one of the big points in a campaign of unusual elaborateness for this picture.

A New One at Last for Coogan Exploit

It had to come eventually. Instead of the familiar string of Coogan stunts, the Strand Theatre, Syracuse, used toy balloons with passes attached, which were released on an ample vacant lot, while the kids stood on the sidewalk and tried to bring them down with stones. The boy who hit the balloon and brought it down got the pass attached.

It's a great stunt, but you are liable to need the police reserves to handle the youngsters and see that the rock throwing does not become too promiscuous, or you'll have a whole stack of damage suits on your hands —also not a few free fights over the question as to who shot the winning rock. If you can handle the kids, it's a great stunt.

Just to whet the boyish appetites, and to get all the advertising, the theatre used a balloon decorated car for a street perambulator for several days in advance.

A First National Release.

HERE IS SOMETHING A LITTLE NEW IN BALLOON TICKETS

For "Trouble" the Strand Theatre, Syracuse, used balloons with passes and the kids stood on a line and shot rocks at them as they were released, one by one. The balloons were used as an auto ballyhoo for several days before the stunt to work up interest.

Pearls Beat Rubies

All over the country managers are taking advantage of the hook-up possibilities of the Norma pearls, an imitation named after the First National star and worked in conjunction with "The Eternal Flame."

In addition to getting window space, they are donated for contest prizes, the contest worked by Manager Needles, of the Princess Theatre, Hartford, landing the string around the neck of the girl who looked most like Miss Talmadge.

It's a good stunt, but why should a girl want a prize for looking like the pretty star? She should be satisfied with that.

Spreading It Out

No one questioned the fact that "Monte Cristo" was playing the Grand Theatre, Columbus, O., for the fact was spread upon one of the largest canvas signs ever used for a theatrical display.

It was 69 feet long by 11 feet wide, and stretched over five floors of a six-story corner building. At night it was illuminated by 74 nitrogen lamps. In addition to the title it bore only the words "Grand Theatre. Now Playing"; and only a blind man could overlook it.

As the block had only one electric sign—and that for the Grand, there was no competition to fight. It was the one big noise in that section, and unusually good advertising.

Still Productive

Howard Phillips, of the Sigma Theatre, Lima, Ohio, sold a bunch of tickets to "The Lotus Eater" by working up interest in a series of teaser ads featuring the numerals 1, 3, 5, 7 and 9. The fourth advertisement added that at these hours the Barrymore feature would be shown at the Sigma.

This was first used on "Forever," but seems to be working as well as ever where it has not been used. For that matter, it will stand a repeat very nicely after an interval of six or eight months, if handled in a slightly different way.

A Picture Star

The dollar-a-week men who were sent to Los Angeles by First National in appreciation of their efforts in putting over First National Week, were each given a reel of film showing them talking to the First National stars, bathing on the beach and doing a lot of other things the Angelians do.

Nick McMahon, of the Marlow Theatre, Trenton, put his reel on as a star feature for a week, and made it a real money getter.

A First National Release

HYMAN'S ETERNAL FLAME PROLOGUE HAS AN IDEA

This shows the opening tableau, but the stage is in darkness save for the panel at the back, which silhouettes the central figures. The lights are brought up slowly and a minuet is danced. Steel and pink spots pick up a crystal chandelier with wonderful effect.

Prize Critics Tell Gloria All About It

Because a critic, in order to criticize, has to see what he passes opinion upon, Eli M. Orowitz collaborated with Dr. B. H. Stuckert, of the Strand Theatre, Allentown, in a prize criticism stunt.

He wired John P. Goring, the Los Angeles' Paramounteer, to send a telegram in Miss Swanson's name stating that she was anxious to learn the opinion of representative towns on "Her Gilded Cage" and offering $25 for the best criticism; all entries to be sent her.

This telegram was reproduced and almost everyone who saw the play sat down and told it all, and it made a great deal more than the cost of the prize for the house.

Goring is sending so many telegrams these days for various brother exploiteers that he is thinking of asking the wire companies for a commission on his business.

Don't overlook the appeal in the statement that all the entries will be sent the star. That has a real value of its own.

Good Press Book

The first of the new Goldwyn press books is on Rupert Hughes' "Remembrance," and if the first is any standard of the series, the exhibitor is going to be placed in a position to collect real money for his Goldwyn bookings without doing more than follow the suggestions in the book. The books are too large to be handy, but they contain a lot of meaty suggestions, though many of the stunts are time-tried.

A First National Release.

A DRAPED BOX OFFICE HELPED SELL "ONE CLEAR CALL"

White robed men have been used all over for this Ku-Klux picture, but the Hamilton, Theatre, Lancaster, Pa., worked out on a new line when it put the box office in a nightie, with pictures of the leading players on the angled surface.

Three Section Ship Sailed Strand Lobby

Sectional rowboats are common, but G. M. Phillips, of the Strand Theatre, Atlanta, has invented the sectional ship; this rather tubby looking craft being worked on three planes, the hull, the deck house and the pilot house. The perspective is rather poor in the photograph, but the lobby effect was decidedly good.

A Fox Release

MR. PHILLIPS' SHIP

The Strand lobby is circular and the cyclorama drop was cut for the box office on the right, though this doesn't show in the photograph, and the lobby was less cramped than the photograph would suggest, for the anchors were moved out to the side and there was ample foot room.

Working in three planes gave a better effect from the front than would a flat painting.

Freckle contests on Wesley Barry are getting so common that in some sections the public no longer responds.

Realizing that the red-headed kids have the most freckles, Manager Kuhlman, of the Rex Theatre, Jackson, Mich., confined hic contest for "Penrod" to red-headed boys--hair dye barred.

Blood and Sand Has Information Bureau

Opening an "information bureau" in a downtown music store was one of the ways the Strand Theatre, Birmingham, Ala., pulled big money on "Blood and Sand."

All inquirers after Valentino could get a fan photo and more than 400 registered in three days, many of whom bought music before they left the store; which was why the stunt could be worked. This was done in connection with a newspaper contest in which prizes were offered for the keenest analysis of the success of the star.

Street car cards and a sanded arena for the lobby display were other means for building up receipts while keeping down expenses, for the additional advertising cost was only about ten dollars and the business was largely increased.

Even the Well

A most ornate lobby on "Grandma's Boy" comes from John B. Carroll, of Asheville, N. C., and was built in the lobby of the Imperial Theatre. The photograph is too dark to yield detail in a cut, so it cannot be reproduced here, but to try it in your own lobby will be money in the box office.

Right and left of the lobby are the cutouts from the 24-sheets, rising almost to the point of the arch. Inside, on the left, is a set cottage with built-up porch furnished with a rocker and other comforts. An old fashioned churn stands before the door and about the centre of the lobby is a potted plant into which has been stuck a large branch to suggest a small tree.

On the right is the well which figures so prominently in the play.

It is an unusually pretty job and it is to be regretted that the photographer fell down.

Pleased the F. F. V.

When it came to putting over "Smilin' Through," the Trenton Theatre, Lynchburg, Va., tied a committee of prominent women to the film as sponsors and ostensibly it was they who were responsible for bringing the picture to the theatre.

They got all the honors, but J. B. Trent got all the money, and that was what he preferred. The stunt not only doubled business on Miss Talmadge's picture, but the women kept on talking about the picture to the benefit of later attractions.

Popular

The Perry Theatre, a Rowland and Clark house in Erie, Pa., got more than 5,000 replies to a want ad stunt.

Extra letters were put into the classified ads sufficient to spell "The World is Mine." All you had to do was to pick out these letters and rush over to the publication office with them. The sooner they got there, the better their chance of getting one of the ticket prizes which rewarded promptness.

It was about all that was required to get bumper houses for "Monte Cristo." The title did the rest.

A Paramount Release.

HERE IS A SIMPLE LOBBY DISPLAY FOR A CUTOUT

Nick McMahon, of the Marlow Theatre, Ironton, Ohio, has a display stand which will work for any good cutout. The card announces the distribution of fanfotos to the first one thousand women attending the matinees of "Blood and Sand."

Used Awning Lobby for "Blood and Sand"

Of course, Guy A. Kenimer, of the Arcade Theatre, Jacksonville, saw the value of the awning lobby suggested by Paramount and printed in this department, but he used the simpler form and did his painting inside, the walls of the lobby, seen through the openings, showing the arena with a very busy bull. All red lighting was used, and the cut-out of Valentino from the 24-sheet was displayed in the centre.

A prologue was arranged with the pupils of local dancing classes and each afternoon the girls in the cast were given a ride around town in an automobile bannered with the fact that they could be seen at the Arcade. An even better ballyhoo was sending the entire cast—boys and girls—to take lunch at the most popular restaurant. As they were all in costume, the stunt created real excitement.

The cashiers and doormen were dressed in real Spanish costumes, imported from Philadelphia along with the costuming for the prologue players, and the boy ushers wore white trousers and sport shirts with red sashes.

The want columns were used for an advertisement in which it was stated that a purse had been lost containing a large sum of money, a diamond ring and tickets to "Blood and Sand." The finder was to keep the money and ring if he would return the tickets. This was also used on the screen and Mr. Kenimer reports that it got attention all out of proportion to its cost.

Starting three weeks in advance, Mr. Kenimer put the picture over to handsome receipts.

A Paramount Release.

A JACKSONVILLE VERSION OF THE PARAMOUNT LOBBY

Guy A. Konimer, of the Arcade Theatre, Jacksonville, used the lobby idea presented in this department and backed this up with a painting inside to carry out the idea of the bull ring entrance. Red lights were used inside the enclosure.

Husband's Trademark Was Lettered Window

Peep shows have been "out" recently, but they still offer a powerful appeal to curiosity. Try a revival on the next picture you want to put over which does not seem to offer any special stunt.

Tom Clemmons, of the Tivoli Theatre, Beaumont, Texas, put it over for "Her Husband's Trademark," lettering the sign with the names of all trademarked goods handled by the store.

At the bottom was "These are all very well known trademarks. You have seen and recognized them for years past. But do you know ——" A line took the eye to the central legend which read, "What a Husband's Trademark Is"? and the peephole was cut after the word "husband's."

Back of the sign was a cutout of the star and the card of the house, backed by a display of lingerie. The hole was cut high enough in the sign to keep the children away. For a kid picture, a second hole should be cut lower down.

Copied Pasadena

M. F. Estes, of the Beacham Theatre, Orlando, Fla., copied the locomotive built by the Pasadena Theatre for "The Crossroads of New York" and used it on the same title.

The engine was built to cover a small automobile truck and was provided with a bell which kept ringing. A can of rags supplied the smoke. When not running around town the car was parked in front of the theatre. It helped business some 20 per cent.

It cost only $14 for material, and Mr. Estes figures that he can revive the idea and use it for other specials from time to time. For that matter he might profitably rent it to adjoining towns and get his money back that way.

A Paramount Release.

HER HUSBAND'S TRADEMARKS WERE ALL ON THE SIGN

Inside of the window was a cutout of the star and a display of goods for the store. The stunt cost Tom Clemmons, of the Tivoli Theatre, Beaumont, Tex., only five passes, and it boosted the takings better than twenty per cent. of the average business.

Tied State Beauty to Theatre Stunts

Recently one of the Des Moines' papers held a contest for queen of the State Fair and the prize went to Miss Bonnie Murray, who was properly indicted into her chair of state.

She stepped from the throne to the stage of the Strand Theatre, Des Moines, for John J. Friedl, Paramounteer, aided E. H. Helmts, to book her for a one-woman fashion show for a week, making three appearances a day. A local store was glad to supply the gowns for the display, for Miss Murray had been receiving page upon page of the livest sort of publicity for nearly a month It was good exploitation work. It may be necessary to start your own contest, but you can work it.

Legion for Cardigan

Even a place the size of Cincinnati will respond to the hook-up with the American Legion on the right pictures. The Circle hooked the veterans to "Cardigan," of the American Releasing Corporation, and the women of the Auxiliary got back of the idea and worked hard to help the boys win their percentage.

Miss Hilda Scheurer and five associates donned the old Colonial dress and as the flappers of 1776 they paraded the downtown streets and boosted the sale of tickets very materially. They also helped around the theatre at showing times and made themselves generally useful to the publicity manager.

Loves of Pharaoh Had An American Rival

Someone with a niee sense of proportion booked a prize beauty into the Capitol Theatre, Oklahoma City, along with "The Loves of Pharaoh," and S. S. Wallace had his hands full.

His first kick was a cutout, 20 by 8 feet, showing an Egyptian girl which was put on the marquise a week before the showing. Wallace says it is Cleopatra, but she had not yet been born, so it must have been someone else.

For the showing he used an intricate lobby scene reproducing the death of Pharaoh, with columns in back and a painted scene, which does not show in this photograph. Burning incense helped to make its appeal, and the triangular pyramids proved very useful both around and away from the house. This is an idea that should commend itself to others.

For the prize beauty he drove on all the business lunch clubs, hooked her to the newspapers, put her on the radio for a beauty lecture and otherwise ran her off her feet.

The weather was the hottest recorded since 1909, but Wallace got the crowds just the same. They felt they could not afford to stay away, so forcefully had he presented his offering.

A Paramount Release.

THE CUTOUT IS HAND PAINTED AND WENT UP IN ADVANCE

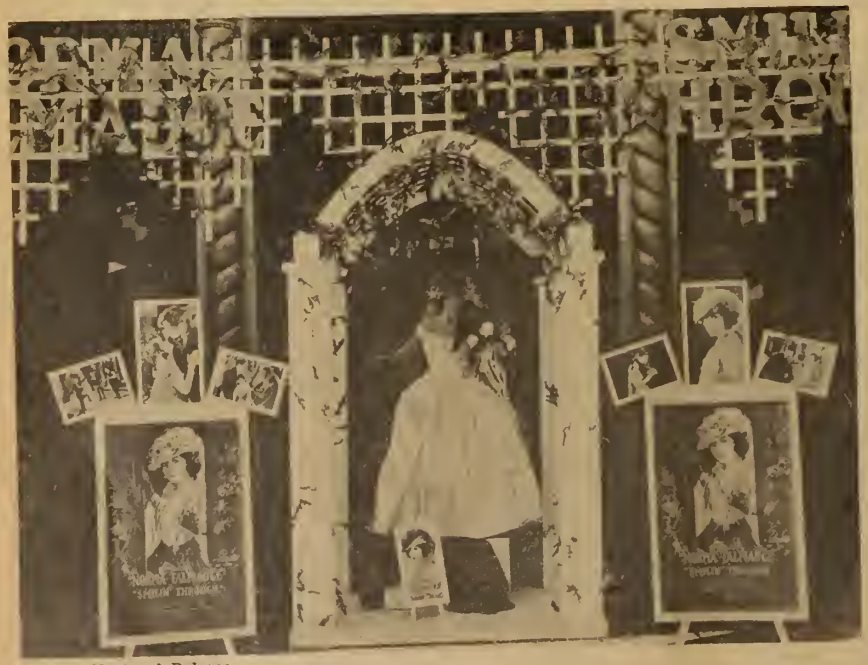
It is twenty feet long by eight feet high, and was made by S. S. Wallace, Jr., for the Capitol Theatre, Oklahoma City, for "The Loves of Pharaoh." The lobby scene was put in for the run and shows the death of the Egyptian ruler. It sold the feature.

Dressed Up Cutout Won Sizable Crowds

It is not new, but it is not very common, and so a dressed up cutout of Norma Talmadge in the bridal gown in "Smilin' Through" got big attention for the attraction at the Ellanay Theatre, El Paso.

The house used a lattieed lobby with cutout letters for star and title, and then set a six-sheet cutout into the central panel. This was all dolled up with real hair, nicely coiffured, and the dress was of silk, draped by the expert window dresser from a department store. There was a real veil, with a wreath of orange blossoms and the bridal bouquet was of natural flowers, renewed when necessary. Standing against a ground of solid black, the display got more attention than half a dozen "original" costumes, and brought more business. In making such a display, remember that the more complete the dressing the better the effect.

As a side line the streets were painted with the "Smilin' Through" slogan, but this was merely an annex to the real stunt.



A First National Release.

THEY WENT SMILING PAST A DRESSED UP CUTOUT

This cutout, used in a lattice lobby by the Ellanay Theatre, El Paso, was all dressed up and no place to go, but it pulled a lot of patrons past the display of the novelty right up to the box office, where they bought tickets for "Smilin' Through."

Inexpensive Display Makes Striking Flash

Flag displays suggest the rental of the material and a consequent expense, but the Princess Theatre, Sioux Falls, S. D., got away with a big flash on "Blood and Sand" at a small cost.

A Paramount Release.

IT DOESN'T COST MUCH

Instead of making the flags of bunting, they were cut from blue, orange and red calico and simply sewed to the ropes. At night spots threw lights from below on the display. The entire layout did not cost much more than a couple of cutouts and it put a big release over in a big way, carrying the display up two stories.

Any one stunt in "Picture Theatre Advertising" will pay for the book.

"Nice People" Seems to Be Cleaning Up in Southern Enterprises' Best Houses

WHEN Lem Stewart viewed "Nice People" in the projection room, he decided that he had seen a picture worth going to a little extra trouble about, and he planned an extra strong campaign to mail to the managers in Southern Enterprises territory.

This started with thirteen want ads, under various classifications such as furnished rooms for nice people, money to loan to nice people, and similar appeals, just enough out of the ordinary to get attention and arouse curiosity. This was to be followed with cards, carrying only the title, and the "Nice people use——" idea. Teasers were also to be sent the clubs. The text for one of these cards, sent in Atlanta, reads merely "Do members of the Piedmont Driving Club consider that to the nice people of today clothing is merely to be seen through, and food something to take between drinks? It is an age of jazz. Who are Atlanta's Nice People?" The question was in place of the signature, set in two lines. The rest was set solid. All of the work was done on a multigraph in typewriting.

Ran Five Days

All of this was to be done in the five days before the revealing of the title. For this break special copy had been prepared somewhat along the lines of the card quoted above and set in reading style with an attractor head.

In Atlanta the campaign was carried out for the Howard with cards differently worded, to three of the most exclusive clubs and three college fraternities, a card to each member. As none of them knew what it was all about, it sounded like the efforts of some reformer, and made considerable talk.

The tack cards were mostly mounted on pointed sticks and planted on lawns, according to the suggestion on another picture, the stunt first being used in Jacksonville. The sticks were planted late at night, and next morning many of the children appropriated them and carried them as banners on their way to school, augmenting the stunt considerably.

In Montgomery

Montgomery, Ala., spent $15 extra on 200 snipes with the title, four display windows and an automobile which announced that nice people used that make of car. There was also a card in the spare tire rack. The tack cards were put into the elevators in most office buildings. At small expense business was increased by one-third.

Columbia, S. C., got 40 per cent. over the average business. In addition to the routine campaign, the tie-up with the Mallory hats was used and extended to a brand of clothing, and other essentials. Arrows with the title were painted for six important street intersections, and they had the best midweek business they have enjoyed this year.

Macon Did Well

Macon did a $500 increase on an additional $60. They wrote a new set of classified ads to better suit their town, and tied eight merchants to the nice people idea.

Augusta did nearly half as much again in the way of business, hooking in to a double-page spread intended to put over the fan photos. The photographs were the chief feature of the hook-ups, but each merchant had something in his space about what nice people did.

These are all the reports in to date, but they go to prove that an intelligent campaign, followed out, will put the picture over to business from a third to a half above the average.

No other reports from Southern Enterprises will be given on this picture unless something unusual is done by the local manager.

Made It Flashy

Orange and yellow, with white lettering, was the color scheme used by Ollie Brownlee of the Palace Theatre, Muskogee, Okla., for "Nice People." He figured that the story was a jazz and should be given all the help that a loud color scheme would confer. It gave people the idea of the picture. The same idea was used for a border under the marquise; an adaptation of this department's lobby idea.

A cutout of Miss Daniels and Nagel sitting at the table was used for the lobby and was also sent on a float for a local parade, and 200 cards lettered simply "Nice People," were hung on residences. He painted 42 store windows with the title in water color and ran a hook-up page for the stores nice people patronized.

A Fox Release.

HOP RIGHT ABOARD AND SEE THE FAST MAIL SCOOT

Guy H. Aiken, assistant manager of the Capitol Theatre, Macon, Ga., planned this impressionistic car for the lobby and helped put the receipts up to more than double the average with this snappy melodrama.

A Real Banderillo for "Blood and Sand"

Chance brought Ray Beall, of the Imperial Theatre, Charlotte, N. C., a real attractor for his run on "Blood and Sand." One of his patrons had made the pilgrimage to the session of the Imperial Council of the Mystic Shrine in San Francisco last June and stopped off in Juarez on the Sunday the New York Temple had arranged for a bull fight. He brought back with him one of the banderillos, two of which are thrust into the bull's shoulders by each of the capadores.

Mr. Beall made a special lobby display of this beside a still frame, and the name of the donor, a well-known resident, gave weight to the newspaper stories.

A Paramount Release.

THE BANDERILLO

The ground was black, with the lettering in red, yellow and light blue to match the paper festoon on the barbed stick. The still frame was done in red, yellow and green.

You can get your blacksmith to make a barbed head, set it into a round stick and fasten colored paper, shredded, onto the stem and have as good a banderillo as the fighters themselves make. Then dip the barb in blood (not red paint), let it dry and cook up a dog story.

For his lobby Mr. Beall adapted the design printed in this department, but he reversed and showed the inside instead of the outside of the plaza. The toreador was based on a one-sheet head, the remainder of the outline being sketched by Mr. Beall himself. The manager also made his own bull and painted the background. This shows the spectators, only the ones in the foreground showing much detail. This is more work than the more simple design offered here, but it is more effective where the artistic talent is at command.

For a starter Mr. Beall threw away two thousand cards printed merely with the title in red. This was before the play date was advertised, and the number of inquiries received as to when it would play assured him that interest in the subject was general.

The rotogravures were not to be had in time to fold into the Sunday papers, so they were given out in the middle of the week to hold up business on the seven-day run. The newspaper campaign was chiefly from the press book, but was intelligently sized, with an extra large space on Thursday to back up the roto distribution. As a matter of fact the delay in receipt of the rotogravures was an aid to business, giving a midweek punch.

Even at regular rates the business went over the mark.

Nelson B. Bell on Harold Lloyd

Nelson B. Bell, of the Crandall Theatres, Washington, grew enthusiastic about Harold Lloyd in "Grandma's Boy" and wrote a set of paragraphs that will sell the bespectacled star. Living in Washington, it is natural, he should talk about the "inaugural attrac-

A Pathe Release

THE WASHINGTON LLOYD

tion Extraordinary of the New Season." The presidential inaugurals are the times when Washington makes real money, and it is a magic word in the national capital. It's a sort of hook-in to the September idea. He handicaps the comedian a little by telling that this picture does for him what "The Kid" did for Chaplin. It really isn't necessary to drag Chaplin in. Lloyd is amply able to stand upon his own comedy feet. It does no harm, but we can't see the good of it. We like better "The picture that places the stamp of genius upon its brilliant star," but even this is belated. The impression in the original is rather weak, and the cut sinks into the paper and almost comes out the other side, but the rimmed glasses stand out, so you can see that it is Lloyd. Most of the hit is made with the type, and this sells in spite of the slight errors of judgment. Most of Bell's spaces drop so far down the page that we have stopped reproducing them until we get more space, but the Washingtonian is holding up his end as well as usual.

—P. T. A.—

Fake Telegram Is New Display Idea

Not all of the good ideas come out of the sticks, but most of them do. Either the small town man has more time to think out ideas or else he needs more intensive work, but whatever the cause, they hustle more in the backwaters than they do in the main channel. One of the really new ideas comes from Burlington, N. C., where the Rose Theatre used this. The telegram reproduction always seems to get attention in the newspapers. That part of it is not new, but the cross line with reference to the coal and railroad strikes gives the suggestion of an official communication and arrests attention. The greeting to the sheriff, and the first two lines carries on the idea and by that time you are sold into reading all of the space, and six different titles are put over. It's not a wonderful idea, but it is clever and timely and probably got a great deal more attention than could be gained with three or four times the space for a straight display advertisement, and having gained the attention the six titles are put over in a way you cannot overlook. We hope that by the time you read this the strikes will be a dead issue, but file the idea away in the back of your brain against a future emergency.

—P. T. A.—

September Slogan Brought Business

Larry Hayes, of the Dawn Theatre, Hillsdale, Mich., believes that a good idea is worthy of good development, and he took over our September slogan for a goal. Nothing less than a page seemed right to Larry,

GO TO THE MOVIES IN SEPTEMBER
IT'S THE DAWN'S 'SHOW YOU' MONTH
Photo Play Productions
To Be Shown At The Dawn During September
Coming in October
A Photo-play Program Unprecedented in Hillsdale Theatrical History!
Henry H. Leader's Road Show Review "A Night In A New York Cabaret"

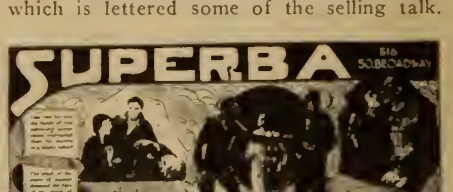
A SHOW YOU PAGE

so he booked a page and split it between reader and display. There is a lot of copy in that panel, but we think that most persons who saw the page read the text, for it is a straightforward appeal to the patrons to come in the month of the biggest shows. Mr. Hayes has the trick of writing convincing English, fluent and without flamboyancy, and we particularly like his closing, which reads: "It is the sincere wish of the present management that you regard the Dawn as belonging to you, just as much as you regard the post office, the court house, the library or the city hall, for in the Dawn, in this theatre-land of make-believe, every day in the year, the poor will again walk with kings and the rich will be blessed with the common touch." That sounds like something more than a theatre, and that seems to be what Mr. Hayes is trying to make his house.

—P. T. A.—

Storm-blown Type Suggests a Title

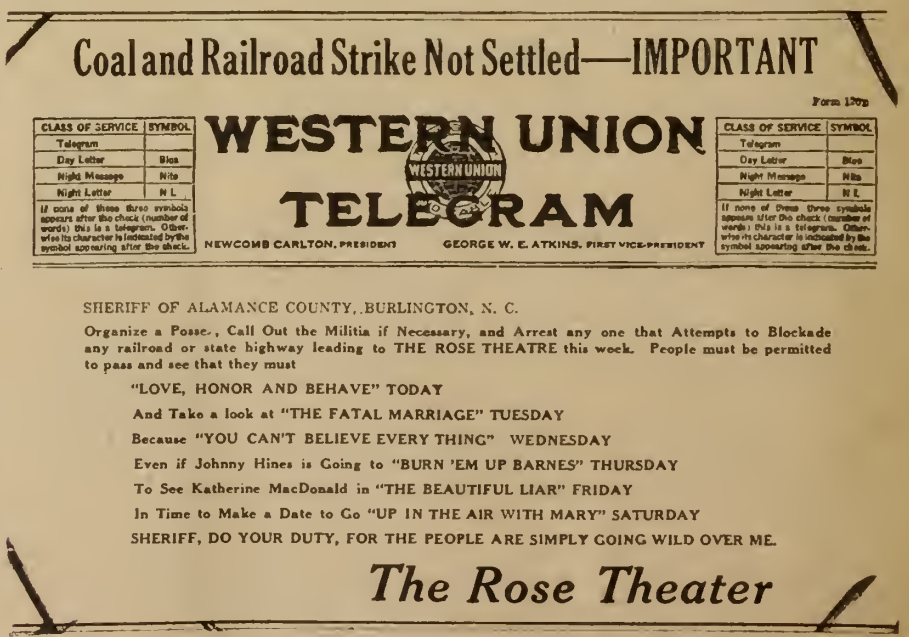
Ragged lettering is seldom to be commended in display advertising, but now and then it will work better than the usual letter, as it does in this display for "The Storm." Here the background sketch roughly suggests swirling storm clouds, and this suggestion is carried further in the storm signals to the left of the display, in which is lettered some of the selling talk.



A Universal Release

A STORMY SPACE

This all motives the ragged right hand outlines of the title, apparently being whipped to pieces in the wind. The storm clouds are a little too woodeny and formal but they serve as a background. A less abrupt tran-


Coal and Railroad Strike Not Settled—IMPORTANT
Form 1205
CLASS OF SERVICE | SYMBOL
Telegram
Day Letter | Blue
Night Message | Nite
Night Letter | N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
SHERIFF OF ALAMANCE COUNTY, BURLINGTON, N. C.
Organize a Posse, Call Out the Militia if Necessary, and Arrest any one that Attempts to Blockade any railroad or state highway leading to THE ROSE THEATRE this week. People must be permitted to pass and see that they must
"LOVE, HONOR AND BEHAVE" TODAY
And Take a look at "THE FATAL MARRIAGE" TUESDAY
Because "YOU CAN'T BELIEVE EVERY THING" WEDNESDAY
Even if Johnny Hines is Going to "BURN 'EM UP BARNES" THURSDAY
To See Katherine MacDonald in "THE BEAUTIFUL LIAR" FRIDAY
In Time to Make a Date to Go "UP IN THE AIR WITH MARY" SATURDAY
SHERIFF, DO YOUR DUTY, FOR THE PEOPLE ARE SIMPLY GOING WILD OVER ME.
The Rose Theater

A CLEVER FORM OF ATTENTION GET TER

sition from dark to light; a more gradual working over to the lighter would have been better, and the scene cuts should have had their outlines softened to merge into the space better, but these are at best but minor faults and the chief point is that a strong suggestion of the title is given in the display.

—P. T. A.—

Takes Too Much to Sell a Title

We think that the Apollo Theatre, Indianapolis, wasted money selling "Monte Cristo" in about 200 lines across four. With such a title 125 lines across three would have been ample. Either you sell "Monte Cristo" on the title or it does not get over. They needed all of the space in which to display

THE WORLD IS MINE!
A mighty avalanche of dramatic action—based on the world's greatest masterpiece of love—
romance—
and revenge!
Now enjoying a sensational New York run! In Boston and Los Angeles it broke all Records
WILLIAM FOX PRESENTS
MONTE CRISTO
FROM ALEXANDRE DUMAS' GREATEST PLAY
For three quarters of a century it has thrilled readers and since 1848 the stage presentation has been seen by millions. For thirty four years that beloved veteran of the stage
James O'Neill
thrilled great audiences with his masterful portrayal of Edmond Dantes It is one of the three greatest dramatic acting in America.
50,000,000 have read the story
15,000,000 saw the play on the stage
100,000,000 will see the screen dramatization
Portraying characters that will never die!
See them—!
Love them—!
Hate them—!
STATE FAIR WEEK ATTRACTION
Press and Public have acknowledged this is the greatest screen drama ever produced!
Apollo

A Fox Release

TOO MUCH SPACE

this cut from the plan book, but the cut was not really essential and could have been reduced to get it into smaller compass, or the title could have been sawed from the cut, had they wanted this precise lettering. There is no use paying a fancy price for a self-selling title and then throwing away money advertising what is already disposed of. This makes a very sightly display, but it takes up too much space, and space costs in Indianapolis. Cut work is not going to sell this veteran. Therefore cuts are a waste if used for more than attractors. We think that the paragraph which states that 50,000,000 persons have read the book and 15,000,000 have seen the play is not correct. If James O'Neil has not played to a larger audience than that in his years with the production we miss our guess, and this does not take into account the numerous stock versions, and the stars who played the character before O'Neil took it up. At least 50,000,000 persons must have seen the stage version in the last half century and more. For once the theatrical figures understate instead of transgressing on the other side of the line. This is immaterial, but if you use this play, don't waste space on advertising. Get it over big, but remember that a big title and not cuts is what you need.

—P. T. A.—

Exchange Space Helps Opening

This page of the Columbus, Ind., Republican is 100 per cent. Paramount although Paramount pays for less than half, for the Paramount Week display which was heavily advertised everywhere. The American Theatre took the rest of the six-column drop for its opening announcement and also got a part of the exchange space for its full week's program, which permitted the house space to be thrown entirely to the opening attraction. On the strength of all that space, the extra column was thrown in by the paper for the story of the opening. Get-

FILM IDOLS IN OPENING PLAY AT AMERICAN
Columbus, Ind. joins in the national demonstration of the better motion pictures
5th Annual Paramount WEEK
Celebrating Better Pictures at all the Better Theatres
Paramount WEEK
At this theatre, all next week—Paramount pictures will be shown
AMERICAN THEATRE, COLUMBUS, IND.
Gloria Swanson
"Beyond the Rocks"
"THE BEAUTY SHOP"
Dorothy Dalton
"The Crimson Challenge"
If it's a Paramount Picture it's the best show in town
Grand Opening of the American Theatre
Paramount Week, September 4th to 9th
The Most Gorgeous Love Drama Ever Filmed
Gloria Swanson and Rudolph Valentino
"BEYOND THE ROCKS"
Monday Tuesday Wednesday
Gloria Swanson
BEYOND THE ROCKS
American Concert Orchestra
TOM WISHALL
MATINEE, 15 AND 25c. NIGHT—25 and 35c.
AMERICAN THEATRE

A Paramount Release

A JOINT DISPLAY

ting the opening to harmonize with the Paramount advertising not only gave the house a better start, but it sold the general idea of the season, as well, since it opened with a solid Paramount week, and Paramount was using the "If it's a Paramount Picture it's the best show in town" slogan. We like the layout of the house advertisement. Most advertisers would have shoved that cut over to the left, where it would have carried attention off the space and so would not have hooked as strongly to the type. The general display is a good example of proportion.

—P. T. A.—

Ford Agents Hooked to Paramount Week

Kenneth O. Renaud, Salt Lake Paramounteer, did something better than usual when he hooked the local Ford agency to Paramount week. The company will take an initial payment of as little as $5 toward a Ford, the car not being delivered until a third of the cost has been paid in.

They were more than willing to give a dollar to get an account, so Renaud hooked them to the idea of a widely spread campaign advertising the plan and enclosing a coupon which could be exchanged at the box office of the Paramount-Empress for an initial payment of one dollar toward a Ford account on purchase of a ticket.

One of the side angles was a parade of more than 200 Fords, each driver being given a pair of seats to "Nice People".

Then Renaud hooked a coffee merchant to a conspicuous statement that "Nice People" used a certain brand of bean, got much the same hook-up on wearing apparel and finally talked the street car company into using thirty fender banners without charge. Most persons around Salt Lake knew all about Paramount Week. They couldn't help it.

—P. T. A.—

Nondescript Cut Needs More Title

George Schade, of Sandusky, is one of the best exploiters in the game, but he is wetter than Niagara Falls when it comes to newspaper work, to judge from this sample. He might beter have taken the space for the mere announcement of "Schade Theatre. Motion pictures," for this means less than nothing. In the first place the picture does not look like Anita Stewart and you have to read around to discover that she is to be seen in "The Invisible Fear." It's an invisible

SCHADE
TODAY
TOMORROW
TUESDAY
EXTRA ATTRACTION
"THE HAPPY PEST" with Al. St. John
Anita Stewart in Her Latest and Best Photo Play "The Invisible Fear"
A Drama of Marriage and Forgiving in Marriage

A First National Release

A FLOPPER

title and there is not enough pull in the double six to sell a life preserver to a drowning man. It's our ideal of the absolute not in advertising. Schade gets them so easily he probably does not have to advertise for them, but it is wasting space to throw money away on an announcement like this. And in two sixes it might be supposed he would have room to tell boldly what the current attraction was, even if he only took a line—and just one display line would be a novelty in this advertisement.

—P. T. A.—

Caught the Klan

According to a First National report, the manager of the Rialto theatre, Tulsa, Okla., discovered the secret letter box of the Ku Klux Klan and dropped therein an invitation to the members to see "One Clear Call."

And still, according to the report, the letter was read before the Klan along with the announcement that the letter box had been discovered, which aroused much excitement, which perhaps did the picture some good.

It may be important, if true, but it sounds as though one of the First National correspondents were addicted to dime novels.

Get P. T. A.—It pays.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

CARDIGAN. Gave satisfaction. Actors considered very good and historical setting approved. Patronage; small town. L. C. Ferris, Elivah Theatre, Chinook, Washington.

FIRST WOMAN. One of the best little pictures of the year. It is well directed and well acted, with a clever story, and one of Mildred Harris' best. Patronage; general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

F. B. O.

BOY CRAZY. This one went over nicely as a program, bought at a price where we realized a profit. Pleased most every one who saw it; a good many comments. Advertising; lobby. Patronage; small town. Attendance; fair only. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GAY AND DEVILISH. A good "flapper." Drew fairly good houses. Advertising; regular lobby, one, three, photos, newspapers. Patronage; better class. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

IN THE NAME OF THE LAW. You can faithfully recommend this picture to your patrons. Full of human interest, and a good cast coupled with a fine story. Title good, couldn't have been better. The entire police force of Oklahoma City saw the picture and all pronounced it excellent. Large attendance. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

IN THE NAME OF THE LAW. A big cleanup. Proved one of the best money makers of the season. Pleased all classes. Has as much human interest, mingled with heart touching pathos, as "Over the Hill" and "Old Nest." Used extended exploitation, such as cutouts, walking twenty-four sheets, and increased newspaper space. Tied up with police department, interested civic organizations; as a result, played to increased business. If you are looking for an honest to goodness cleanup together with a real picture, book this. Hess & Ray, Metropolitan Theatre, Watertown, South Dakota.

SNOWSHOE TRAIL. Fair picture. Not up to Jane Novak standard. Print very dark in places. Advertising; one and three sheets, photos, slide, papers. Patronage; family. Attendance; good. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

First National

BARNSTORMER. For me, no good. Patronage; first class. Attendance; fair. J. Kendrick, Strand Theatre, Ithaca, New York.

BOB HAMPTON OF PLACER. Very good. Pleased all who saw it. No drawing power. Patronage; country town. Attendance; poor. H. V. Harvey, Palace Theatre, Dixon, California.

CHILD THOU GAVEST ME. One of the best pictures of the year. Little child actor wonderful. This one will please 100 per cent: Advertising; ones, sixes, photos, slides. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

HAIL THE WOMAN. The action in this excels that seen in three-fourths of the big specials. A fine picture that you need not be afraid to boost. Advertising; regular. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

JACK KNIFE MAN. This comes nearer being a special than "Prodigal Judge" and the rental is fair. Advertising; ones, threes, programs. Patronage; best. Attendance; above average. Royal Theatre, Princeton, West Virginia.

LOVE, HONOR AND BEHAVE. Good picture. Pleased well. Keeps 'em laughing. Advertising: ones, threes and lobby. R. P. Cecil, Dixie Theatre, Shawnee, Oklahoma.

THE MASK. Interesting picture. Too dark in many places. Advertising; posters, ones. Patronage: small town. Attendance: poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MASTER MIND. Very good picture. Good acting by Barrymore, and will please nearly everybody. Advertising: paper, slide and cards. Patronage: middle class. Attendance: fair. A. E. Rogers, Temple Theatre, Dexter, New York.

NINETEEN AND PHYLLIS. Fine picture if your patronage likes small town stuff. Charles Ray doesn't draw very well for me. Advertising: handbills in addition to regular lobby and billboard. Patronage: small town. Attendance: poor. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

NOMADS OF THE NORTH. I have shown a lot of Curwood stories, but this is the best of all. Print in fine condition. You can boost this one. Advertising: ones, three, set 11x14s. Patronage: mixed. Attendance: good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

ONE CLEAR CALL. This is a very good picture. Interesting story, well acted and staged. Advertising: usual. Patronage: neighborhood. Attendance: fair. J. A. Emory, Star Theatre, Bar Harbor, Maine.

PASSION. It was a wonderful one for those who like that kind of a picture, but our patrons did not care for it. Advertising: slide, photos, three sheets. Patronage: mixed. Attendance: good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

RED HOT ROMANCE. This pleased about 50-50, no more, no less. Put it on Saturday and had a strong short program in addition. Personally, this is a fair program picture, nothing more; should be purchased on that basis. Advertising: usual. Patronage: health seekers and tourists. Attendance: good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ROSARY. A very good picture with a wonderful cast. It is just as good as most of the big specials. There is a little strain of religion all the way through this picture, but not enough to hurt it any. It pleased in our town as well as any picture we have run in months. Advertising: six, three, five ones, slide, newspaper. Patronage: small town. Attendance: good. L. E. Silverman, Columbia Theatre, Samokawa, Washington.

SALVATION NELL. A very good picture for church people. My people liked it. Advertising: extra cards. Patronage: family. Attendance: good. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

SILENT CALL. You cannot afford to let your audience miss this one. They will talk for weeks after about it. The dog, Strongheart, is wonderful. He is the big star in the picture. We had to hang out the S. R. O. long before opening and turned them away. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

SKIN DEEP. A picture splendidly played, and it delighted large audiences. Florence Vidor, star. Patronage: general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

TEN DOLLAR RAISE. Very good picture; but title does not mean anything. Picture pleases after you get them in. Attendance: fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

Fox

BAR NOTHING. This picture pleased Western fans, but they didn't talk about it next day. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

CHASING THE MOON. Not as good as some Tom Mix has made, but it gets them just the same. We had a packed house all the week on it. Advertising: lobby, newspapers, window cards, banner, slides and billboards. Patronage: high class. Attendance: fine. C. R. McCown, Strand Theatre, Nashville, Tennessee.

CONNECTICUT YANKEE. Very good. My patrons all liked it; some of them thought it was great. Patronage: all classes. Attendance: fair. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

IRON TO GOLD. A very ordinary Western. Both of the Farnums may knock 'em dead around the Roarin' Forties, but out here in the sticks they do not raise such a furore. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

NIGHT HORSEMAN. This picture was nearly seven months old when I ran it, yet I stood them up for it. The house was in continual applause from beginning to end.

matically brought into action at full speed and THE INLET AIR PORTS AUTOMATICALLY CLOSE.

The Point

The point in all this is that we have a heavy exhaust of air (and smoke and gases) out through the vent pipe (which should be thoroughly insulated from all inflammable substance throughout its length) with THE INLETS TIGHTLY CLOSED, so that what air enters must perforce enter through the crevices around the port shutters and door. We thus have the fans working almost entirely upon the gases generated, and they should be able to not only exhaust them, but also to create a possible slight vacuum.

Not Costly

Aside from the second fan, the pipes from the fan to vent and the radiator covers for inlet, there is no additional cost entailed in this installation as against present inefficient methods.

That this system will be quick acting and may "go off" when the projectionist does not want it to is conceded. The projectionist does not want the shutters to drop when a fire starts, unless he is unable to put it out. It would surprise you to know how often incipient fires do start, which are extinguished by the projectionist without anyone being the wiser. There are very many of them. Naturally he does not want it known that he has had even that sort of a fire. And I cannot but sympathize with him, BUT the trouble is that once in a while he is unable to put the fire out, and by the time he is done trying he either becomes excited and forgets to drop the shutters, or some one in the audience has had time to get a glimpse of fire or smoke and IT IS TOO LATE.

It is therefore not good practice to put the wishes of the projectionist in the balance as against human life, at a time when the condition is highly dangerous.

The plan shown in Figure 8 is not designed as anything more than a rough suggestion. The quick pulling over of the starting lever would give the motor quite a shock, but since it would occur probably not to exceed once in many months, no serious harm would result.

(Continued next week)

As to Motors

Roy Beal (as nearly as I can make out the signature), Ft. Wayne, Indiana, arises to remark:

With regard to the inquiry of one of your readers concerning motors, A. C. and D. C., I have decided to set forth the matter as I see it.

I am employed in the experimental small motor laboratory of the General Electric now, here in Ft. Wayne, but am a motion picture projectionist. In A. C. motors there are the induction, the synchronous, induction repulsion, repulsion induction and series commutator motors. There are shunt, series and compound D. C. motors, all of which have commutators.

If D. C. be applied to any of the A. C. motors, except the series, a very heavy current would flow, and either the fuses would go or injury would result to the windings. There would be no torque produced. When A. C. is applied the reactance keeps the starting current down. With D. C. there is no reactance and only the resistance of the windings to oppose current flow. A one-half horse repulsion motor may develop a resistance of about one ohm, but it would not require more than thirty amperes for a very short interval of time to start the motor. If D. C. were applied we have only to apply the rule E divided by R-C to find we will have 110 amperes flowing, and the flow would continue until something let go.

Current Would Be Less

A compound or a shunt D. C. motor would not develop power with A. C., but the current would be less than the D. C. starting current, so that no damage would result. The reactance opposes the A. C., and high resistance of the shunt field causes the field current to lag so far behind the armature current that there is practically no torque developed. If the reactance of the shunt field winding is not too great the motor may run, but the torque would be too low to be of any practical use.

A series D. C. motor will run on A. C., but the power will be reduced. A series A. C. motor will operate on D. C. and will develop more power. A series motor can have its field winding so compensated that the full load rating will be the same for either A. C. or D. C. Such a motor is known as the "universal motor". They are built in sizes up to one-half horse power. The speed of such motors varies considerably with the load. They are coming into very general use on vacuum cleaners, vibrators, drills, electric hammers, washing machines, etc. A series motor may have a tapped winding and operate on D. C. 25 or on 60 cycle A. C., depending on which tap is used.

Not Checked Up

I shall not attempt to check up on this. I am not well versed on motor construction, except in a general way. I have had to change brother Beal's wording a little, to make it read well, but have tried to express his ideas exactly as they were put. Some of you motor sharks can proceed to explain exactly wherein he is in error—if he is in error.

Slow Moving World

From Australia comes a letter, the writer of which requests that his name be not published because "in a small town everybody knows everybody's business." He incloses a letter, with the remark that it is evidence that the world moves slowly.

It seems he wrote the International Correspondence Schools, Sydney, New South Wales, for information concerning a course for projectionists. The manager of the "school" replied that he is uncertain as to what is meant by a "course for projectionists."

Now, this is of no especial interest, except that here is a school which pretends to be a school of instruction in vocational and professional callings, yet it does not even know the right name for the man who places the finished product of one of the leading industries of the world before the public.

The writer says:

One can quite well understand the man on the street not being familiar with the term "projectionist," but the "manager" of a school of technical instruction—well, evidently the world does move slowly. I have a copy of your Third Edition of the Handbook and am eagerly waiting the arrival of the new edition in Queensland. I also subscribe to the Moving Picture World.

The new book is out and I have no hesitancy in assuring you that it will meet your expectations. Just when it will reach Queensland I cannot, of course, say, but presumably very soon after this reaches you.

Distortion

James L. Quinlan, Shreveport, Louisiana, propounds the following query:

Dear Mr. Richardson: I am in the midst of an argument. Will you be good enough to settle the matter? The question is: does or does not the straightening of the side lines of the picture by manipulation of the aperture of the projector correct distortion? I shall not tell you which side I take. Please answer fully.

By that I mean that we want your answer of yes or no explained in detail. If there is any cost attached I will, or we will stand it, up to, say—right at this point we stopped to palaver, and the result is to your benefit, because it is agreed that the loser will send you a check for twenty of those dollars. Trusting that this will be satisfactory we will wait with considerable interest for your answer.

No Charge for It

No twenty or any other sum needed. I only take pay for such things as cannot, for one reason or another, be replied to through the department, except that there is no charge for replies to such letters as might be replied to through the department, but for which there is not room.

As to your query, the answer is a most emphatic NO. Making the side lines of the picture perpendicular does not in any way affect the distortion of the picture.

The picture height, and the height of every object therein, still remains as it was, and that is distorted as to height. The picture and every object therein is distorted as to width, the bottoms of all objects being made more wide than their tops.

The actor's feet are made large in proportion to his head. There is no possible way of correcting this, except by locating the lens centrally with center of a screen, qualified by the fact that a certain limited amount of lens displacement is permissible, because the effect of displacement in picture distortion does not become objectionably apparent until the lens and screen center are considerably off center with each other. You will find this all fully explained, pages 253 to 258, inclusive, in the new handbook.

Some Book

George W. Walker, Beacon, New York, remarks:

Received your latest handbook yesterday. Was agreeably surprised. I'll tell the whole entire world it is SOME book. I assure you I appreciate its excellence and will put it to use at once. From even a somewhat hasty examination, I feel entirely safe in saying that there will now not be a single excuse in the world for any theatre to have any other than good projection.

I am publishing some of the many comments on the new handbook, now beginning to arrive, just to let you who may be hesitating as to whether to "invest" know what those who have the book think of it.

I will gladly provide the full address of the writer of any letter published, should any person for any reason whatsoever desire to have same. Just send me a stamped, self addressed letter. Walker's address is Box 236, Beacon, New York.

CURRENT AND ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

AMERICAN RELEASING

		Review	Consensus	Footage
Jan of the Big Snows	Curwood Prod.	Sept. 2		4,549
The Cradle Buster	Glenn Hunter	June 23	June 10	5,200
The Hidden Woman	Nanuet Prod.	Sept. 16		5,000
Men's Law and God's	Finis Fox Prod.	Aug. 12		5,000
The Three Buckaroos	Balshofer Prod.	Aug. 12		5,000
Destiny's Isle	Earle Prod.	July 22		5,489
False Fronts	Herold Prod.	June 17	June 24	5,044
The Mohican's Daughter	S. E. V. Taylor Prod.	Sept. 30		5,000
The Great Alone	Monroe Salisbury	June 24	July 1	5,912
Me and My Gal	Welsh-Pearson Prod.	Aug. 26		5,433
Moongold	Will Bradley	May 21		2,000
The Amazing Lovers	Jans Prod.			6,000
The Proof of Innocence	Louise DuPre			5,000
The Trail of the Axe	Dustin Farnum	Oct. 7		5,000
Man and Woman	Jans Prod.			5,000
The Challenge	Dolores Cassinelli			5,000
Fools of Fortune	Russell Simpson	Aug. 19		5,609
Timothy's Quest	Dirigi Prod.	Sept. 23		6,000
Fool's of Fortune	Davis-Chaudet			5,609
The Woman He Loved	Frothingham	Sept. 16	Sept. 30	6,000
Queen of the Moulin Rouge	Pyramid Prod.	Aug. 19		6,701
The Sign of the Rose	George Beban	Aug. 5	Aug 26	6,200
When the Desert Calls	Pyramid			6,000
Man and Woman	Jans			5,000
The Challenge	Dolores Cassinelli			5,000
The Pillagers				6,000
The House of Solomon				6,000
Flapper Love				6,000
Bluebird Jr.	Mary Anderson	Oct. 14		5,000
The Other Side	Hugh Dierker			6,000
The Deerslayer	Sacramento Prod.			6,000

ARROW

The Broken Silence	Special	June 3		5,927
Impulse	Neva Gerber			5,000
Chain Lightning				5,000
One-Eighth Apache	Roy Stewart			5,000
God's Country and the Law	Curwood Story	July 15	July 29	5,332
Why Not Now	Eddie Lyons			2,000
Follow Me	Eddie Lyons			2,000
The Janitor's Wife				2,000
But a Butler				2,000
Fresh Paint				2,000
Hands Up				2,000
The Star Reporter	Billie Rhodes	Aug. 26		4,622
Motion to Adjourn	Roy Stewart	Aug. 19		5,785
The Price of Youth	Neva Gerber	Aug. 19		4,995
Two-Fisted Jefferson	Jack Hoxie	Sept. 16		4564

ASSOCIATED EXHIBITORS

The Unfoldment	Florence Lawrence	July 1	Aug. 19	5,795
Silas Marner	Special	May 27	June 17	6,344
The Real Adventure	Florence Vidor	July 8	July 29	4,932
Up in the Air About Mary	Louise Lorraine	July 8	Sept. 2	4,627
When the Devil Drives	Leah Baird	July 8		4,687
Grandma's Boy	Harold Lloyd	Aug. 12	Sept. 30	4,377
Dusk to Dawn	Florence Vidor	Sept. 9	Sept. 23	5,200
When Husbands Deceive	Leah Baird	Sept. 2	Sept. 23	5,708

EDUCATIONAL FILMS CORP.

Kinograms	Twice a Week			1,000
Torchy Steps Out	Johnny Hines	June 24		2,000
Danger	Mermaid			2,000
Poor Boy	Mermaid			2,000
Rapid Fire	Mermaid			2,000
Circus Days	Campbell	July 1		2,000
Toonerville Trials	Toonerville			2,000
The One Man Reunion	Bruce			1,000
The Devil's Foot	Sherlock Holmes			2,000
The Dying Detective	Sherlock Holmes			2,000
A Scandal in Bohemia	Sherlock Holmes			2,000
The Noble Bachelor	Sherlock Holmes	July 29		2,000
One Ol' Cat	Cartoon	Aug. 5		1,000
Toonerville Topics	Toonerville	Aug. 26		2,000
The First Barber	Tony Sarg	Aug. 26		1,000
The Empty House	Sherlock Holmes	Aug. 26		2,000
Lookout Below	Mermaid	Aug. 26		2,000
The Copper Beeches	Sherlock Holmes	Aug. 19		2,000
The Drifters	Bruce	Aug. 19		1,000
Torchy's Nut Sunday	Johnny Hines			2,000
The Yellow Face	Sherlock Holmes			2,000
Treasure Bound	Mermaid			2,000
Torchy's Feud	Johnny Hines	Sept. 16		2,000
That Son of a Shiek	Christie	Sept. 9		2,000
Pardon My Glove	Christie	Sept. 23		2,000
A Ring Tail Romance	Campbell	Sept. 9		2,000
The Devilish Dragon	Tony Sarg			1,000
The Speeder	Hamilton	Sept. 23		2,000
The Blanket Stiff	Bruce	Sept. 23		2,000
Let 'Er Run	Christie	Sept. 30		2,000
Tiger of San Pedro	Drama	Sept. 30		2,000
Fresh Fish	Comedy	Oct. 7		1,000
The Priory School	Drama	Oct. 14		2,000
The Skipper's Sermon	Toonerville Comedy	Oct. 14		2,000

FAMOUS PLAYERS-LASKY

The Devil's Pawn	Pola Negri	June 24	July 1	4,712
The Spanish Jade	All Star	May 27	June 24	5,111
For the Defense	Ethel Clayton	May 6	Aug. 19	4,905
Beyond the Rocks	Swanson—Valentino	May 20	June 10	6,740
The Ordeal	Agnes Ayres	June 10	July 15	4,592
The Bachelor Daddy	Thomas Meighan	May 6		6,229
Across the Continent	Wallace Reid	May 6	June 3	5,502
Over the Border	Compson-Moore	June 17	June 24	6,837
The Woman Who Walked Alone	Dorothy Dalton	June 17	June 24	5,947
Our Leading Citizen	Thomas Meighan	June 24	July 8	6,634
The Eyes of the Mummy	Pola Negri	Aug. 19		3,[illegible]
While Satan Sleeps	Jack Holt	July 8	July 22	6,[illegible]
South of Suva	Mary Miles Minter	July 1	July 8	4,[illegible]
The Top of New York	May McAvoy	July 1	July 22	5,[illegible]
The Man Unconquerable	Jack Holt	July 29	Aug. 5	5,[illegible]
For the Defense	Ethel Clayton	May 6	Aug. 19	4,[illegible]
The Greatest Truth	Mia May	August 6	Aug. 5	5,[illegible]
Borderland	Agnes Ayres	Aug. 5	Aug. 26	5,[illegible]
The Dictator	Wallace Reid	July 15	Aug. 12	5,[illegible]
The Bonded Woman	Betty Compson	Aug. 12		5,[illegible]
If You Believe It, It's So	Thomas Meighan	July 22	Aug. 26	6,[illegible]
The Young Diana	Marion Davies	Aug. 12		6,[illegible]
Mysteries of India	Mia May	Aug. 5		7,[illegible]
Blood and Sand	Rodolph Valentino	Aug. 19		7,[illegible]
Nice People	DeMille Prod.	Aug. 26		6,[illegible]
Her Gilded Cage	Gloria Swanson	Aug. 12		6,[illegible]
The Valley of Silent Men	Cosmopolitan	Sept. 9		6-[illegible]
Burning Sands	Melford Prod.	Sept. 16		6[illegible]
Pink Gods	Bebe Daniels	Oct. 7		7,[illegible]
Manslaughter	DeMille	Sept. 30		9,[illegible]
Missing Millions	Alice Brady	Sept. 30		5,[illegible]
Above the Law				7,[illegible]
The Old Homestead	All-Star	Oct. 14		7,[illegible]
The Face in the Fog				6,[illegible]
The Cowboy and the Lady				
To Have and to Hold				7,[illegible]
When Knighthood Was in Flower	Marion Davies	Sept. 30		11,[illegible]
On the High Seas	Dorothy Dalton	Oct. 14		5,[illegible]

FILM BOOKING OFFICE OF AMERIC[illegible]

Hy Myer Travelaugh		Apr. 29		[illegible]
The First Woman		Apr. 29	May 20	4
Gay and Devilish	Doris May	May 27	June 17	4
The Glory of Clementina	Pauline Frederick	June 10	July 15	5
The Sign of the Wolf	Jack London Story	June 24	Aug. 12	4
The Understudy	Doris May	July 8	Aug. 19	4
The Fatal Marriage	Reissue	July 1		4[illegible]
My Dad	Johnnie Walker	July 15	July 29	5[illegible]
In the Name of the Law	Special	July 22	Aug. 19	6[illegible]
Up and at 'Em	Doris May	Sept. 9		4[illegible]
The Wreckage	Special			
Colleen of the Pines	Jane Novak	July 15	Sept. 2	4738
The Kick-Back	Harry Carey	Aug. 5	Aug. 26	5[illegible]
Their First Vacation	Carter DeHaven	Sept. 23		2,000
Such Is Life at a Dutch County Fair	Travelaugh	Sept. 23		
Hound of the Baskervilles		Sept. 30		4,900
Twin Husbands	De Haven	Oct. 7		2,000
Such Is Life in Amsterdam		Sept. 30		1 000
Pop Tuttle's Clever Catch	Dan Mason	Oct. 14		2,000

FIRST NATIONAL

Woman's Side	Kath. MacDonald	April 15	May 13	5,366
The Infidel	Kath. MacDonald	April 29	May 13	5,377
The Woman He Married	Anita Stewart	April 22	May 13	6,562
The Deuce of Spades	Charles Ray	May 20	June 10	4,505
The Primitive Lover	Constance Talmadge	May 27	June 17	6 172
Sonny	Rich. Barthelmess	June 3	June 17	6,900
Crossroads of New York	Sennett Prod.	June 3	June 17	6,292
One Clear Call	Stahl Prod.	June 10	July 8	7,450
Pay Day	Charles Chaplin	April 15	May 6	2,000
His Wife's Relations	Buster Keaton	May 6		2,000
Domestic Relations	Kath. MacDonald	June 17	July 29	5,192
Fool's First	Neilan Prod.	July 8		5,773
The Half Breed	Morosco Prod.	July 1	July 29	5,484
Slippery McGee	Morosco Prod.			6,000
Smudge	Charles Ray	July 15		4,7[illegible]
Alias Julius Caesar	Charles Ray			
Bellboy 13				
Lorna Doone				6,000
The Man Who Smiled				6,000
Pawned				6,000
Hurricane's Gal	Dorothy Phillips	Aug. 5	Sept. 2	7,944
The Masquerader	Guy Bates Post	Aug. 26		7,835
Heroes and Husbands	Katherine MacDonald	Aug. 26		5,460
Rose of the Sea	Anita Stewart	Aug. 19		6,037
East Is West	Constance Talmadge	Sept. 9	Sept. 23	7,737
The Light in the Dark	Hope Hampton	Sept. 9	Oct. 7	7,500
Ma and Pa	Sennett Comedy	Sept. 9		2000
Skin Deep	Ince Prod.	Sept. 30		6,500
Home-Made Movies	Comedy	Oct. 7		2,000

FOX FILM CORP.

Monte Cristo	Dumas Story	April 1	Aug. 5	9,828
Nero	Violet Mersereau	June 3	June 24	11,500
Silver Wings	Mary Carr	June 3	June 17	8,275
A Fool There Was	Estelle Taylor	July 29	Aug. 5	6,604
Lights of the Desert	Shirley Mason	June 24	July 1	4,809
A Self-Made Man	William Russell	July 22		2,000
Safe in the Safe		June 24	Aug. 26	4,900
Trooper O'Neil	Tom Mix	July 29		4,862
Thrills and Spills	Educational	Sept. 23		
The Eskimo	Clyde Cook	Sept. 23		2,000
Ancient Rome	Fox Educational	Sept. 23		
Riding the Goat	Fox Cartoon	Sept. 23		
Water Sports	Fox Educational	Sept. 23		

(Continued on following page)

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		Review	Consensus	Footage
Lights of New York	Special			
My Friend the Devil	Special			9,555
The Fast Mail	Special	July 15	July 15	4,880
The New Teacher	Shirley Mason	Aug. 5		4,453
Court Plastered	Mutt and Jeff	Aug. 5		1,000
Falls Ahead	Mutt and Jeff	Aug. 12		1 000
Just Tony	Tom Mix	Aug. 26	Sept. 23	5,223
West of Chicago	Charles Jones	Aug. 26		4,694
All Wet	Al St. John	Aug. 26		2,000
The Reporter	Lupino Lane	Aug. 19		2,000
The Crusader	William Russell	Aug. 19		4,780
Honor First	John Gilbert	Aug. 19		5,000
Oathbound	Dustin Farnum	Aug. 12		4,468
Moonshine Valley	William Farnum	Sept. 2	Sept. 30	5,619
A Pair of Aces	Lee Kids	Sept. 2		2,000
Educational	Series	Sept. 9		1000
A Little Child Shall Lead Them	Special	Sept. 16	Sept. 30	8,361
Do and Dare		Oct. 7		4,744
In Calvert's Valley		Sept. 30		4,735
Yosemite Trail		Sept. 30		4,368
Youth Must Have Love		Sept. 30		1,000
Dandy Dan		Oct. 7		2,000
The Pirate	Lupino Lane	Oct. 7		1,000
Red Hot	Cartoon	Oct. 7		2,000
Kids and Skids	Lee Kids	Oct. 7		
The Fallen Archers	Cartoon	Oct. 7		1,000
Mixed Faces	William Russell	Oct. 14		4,400
Cold Turkey	Cartoon Comedy	Oct. 14		1,000
The Tin Broncho	Sunshine Comedy	Oct. 14		2,000

GOLDWYN

A Poor Relation	Will Rogers	April 15	April 22	4,669
His Back Against the Wall	Special	June 10	July 22	4,680
Watch Your Step		April 29	June 10	4,713
All's Fair in Love		April 15		4,979
Head Over Heels		May 6	May 20	4,500
Mr. Barnes of New York	Tom Moore	May 20	July 15	4,804
Yellow Men and Gold		June 10	July 1	5,224
Golden Dreams		June 17	June 24	4,618
Centaurs of the Field	Sport Film			1,000
Winter Pep	Sport Film			1,000
The Dust Flower	Helene Chadwick	July 15	Aug. 5	5,651
Always the Woman	Betty Compson	July 22	Aug. 12	5,450
A Rex Beach Week-End	Sport Film			1,000
Taking the Air	Sport Film			1,000
By-Way Champions	Sport Film			1,000
Fore				1,000
Hook, Line and Sinker				1,000
Split Seconds				1,000
Playing the Game				1,000

HODKINSON

Hope	Mary Astor	June 24		3,000
Heart's Haven	Adams-McKim	Aug. 12	Sept. 30	
The Grey Dawn	Adams-McKim	May 6	June 3	5,600
The Veiled Woman		June 24	Aug. 19	5,300
Great Authors	Series			1,000
Movie Chat	Series			1,000
Slim Shoulders	Irene Castle	July 8	Aug. 19	6 050
Married People	Mabel Ballin	July 29	Sept. 2	5,200
Affinities	Colleen Moore	Aug. 26		5,700

METRO

Hate	Alice Lake	May 13		5,500
Missing Husbands	French Film	May 27		6,601
They Like Em Rough	Viola Dana	June 10	July 29	4,706
Sherlock Brown	Bert Lytell	June 3	July 15	4,800
The Five Dollar Baby	Viola Dana	June 10	June 24	6,000
The Stroke of Midnight	Foreign Film	June 17	July 1	6,000
I Can Explain	Gareth Hughes.	Feb. 25	April 1	5,000
Don't Write Letters	Gareth Hughes.	May 13	June 10	4,800
The Prisoner of Zenda	Rex Ingram Prod.	May 6	June 3	10.467
Fascination	Mae Murray	April 29	May 20	7,940
Forget-Me-Not	Burston Prod.	July 29		
The Face Between	Bert Lytell	July 29	Aug. 5	5,000
A Ladies' Man	Bull Montana	Aug. 26		3,000
The Hands of Nara	Clara K. Young	Aug. 19	Sept. 23	6,000
Broadway Rose	Mae Murray	Sept. 30		7,227
June Madness	Viola Dana	Oct. 7		5,600
Trifling Women	Rex Ingram Prod.	Oct. 14		9,000

PATHE

The Isle of Zorda	French Prod.	Mar. 18	May 6	6000
Nanook of the North	Eskimo Film	June 24	July 1	6000
Go Get Em, Hutch—Serial	Charles Hutchison			1000
Pathe Review	Issued Weekly			
Pathe News	Twice a Week			
Topics of the Day	Issued Weekly			250
The Timber Queen	Ruth Roland Serial			
The Boastful Cat	Cartoon Fable	Aug. 26		1,700
The City Slicker	Lloyd Reissue			1,000
The Great Adventure	Bessie Love Reissue	Aug. 19		3 000
Touch All Bases	Paul Parrott	Aug. 12		1000
The Dog and the Fish	Cartoon Fable	Aug. 19		700
Let's Go	Lloyd Reissue			1000
Cupid hy Proxy	Bahy Osborne Reissue	Aug. 19		3000
The Truth Juggler	Paul Parrott	Aug. 19		1000
The Farmer and the Mice	Cartoon Fable	Aug. 19		700
It's a Wild Life	Lloyd Reissue	Aug. 19		1000
Our Better Selves	Ward Reissue	Aug. 19		3000
Rough on Romeo	Paul Parrott	Aug. 26		1000
The Mechanical Horse	Cartoon Comedy	Aug. 26		1000
Hear 'Em Rave	Lloyd Reissue			1000
Makin' Movies	Johnny Jones	Aug. 26		2000
Wet Weather	Paul Parrott	Sept. 23		1000
Fearless Fido	Cartoon Fable	Sept. 2		700
Off the Trolley	Lloyd Reissue			1000
His Own Law	Leo Maloney	Sept. 2		2000
The Boy and the Bear	Cartoon Fable	Sept. 23		700

		Review	Consensus	Footage
Si Senor	Lloyd Reissue			1000
One Terrible Day	Children	Aug. 19		2000
The Two Explorers	Cartoon Fable	Sept. 16		700
Come and Get Me	Leo Maloney	Sept. 23		2000
Count the Votes	Lloyd Reissue			1000
365 Days	Snub Pollard	Aug. 19		2000
The Two Slick Traders	Cartoon Fable	Sept. 30		700
Two Scrambled	Lloyd Reissue			1000
The Landlubber	Paul Parrott	Sept. 9		1000
Bone Dry	Paul Parrott	Sept. 9		1000
Speed—Serial	Charles Hutchinson	Sept. 23		2,000
Soak the Sheik	Paul Parrott	Sept. 23		1,000
Face the Camera	Paul Parrott	Sept. 30		1,000
At the Old Stage Door	Lloyd Reissue			1,000
The Big Flood	Cartoon	Sept. 30		700
Pay Your Dues	Lloyd Reissue			1,000
Deputized	Leo Maloney	Sept. 30		2,000
For Rent—Haunted	Comedy	Sept. 30		2,000
The Upper-cut	Parrott	Oct. 7		1,000
Fire Fighters	Comedy	Oct. 7		2,000
The Hated Rivals	Cartoon	Oct. 7		
Never Touched Me				
Two of a Trade	Cartoon Comedy	Oct. 14		700
The Old Sea Dog	Snub Pollard	Oct. 14		2,000
Rough Going	Leo Maloney	Oct. 14		2,000
Smyrna on Fire	News-Special	Oct. 14		

PLAYGOERS PICTURES

The Man She Brought Back	Chas. Miller Prod.	Oct. 7		5000
Face to Face	Reginald Warde	Oct. 7		5000
The Island of Doubt	Wyndham Standing	Sept. 30		5483
Through the Storm	Ross Prod.	Sept. 9		5905
Her Majesty	Mollie King	Aug. 19		4331
The Woman Who Came Back		Aug. 12	Oct. 7	5,106
Hills of Missing Men	J. P. McGowan	Apr. 8	May 27	5074
Tracks	Noble Johnson	June 17	July 8	5456
Sunshine Harbor	Margaret Beecher			4300

SELZNICK

A Woman of No Importance	English Film	June 17	July 8	5000
Evidence	E. Hammerstein	June 24	July 1	4622
Channing of the Northwest	Eugene O'Brien	June 17	June 24	4725
John Smith	Eugene O'Brien	June 10	July 22	6000
The Referee	Conway Tearle	May 27	June 24	5000
Under Oath	E. Hammerstein	Aug. 26		5,175
Selznick News	Two a Week			1000
Love Is an Awful Thing	Owen Moore	Sept. 16	Oct. 7	6,500

UNITED ARTISTS

The Three Musketeers	Douglas Fairbanks.	Sept. 10	Sept. 24	
Little Lord Fauntleroy	Mary Pickford	Oct. 1	Oct. 8	9984
The Ruling Passion	George Arliss	Feb. 4	Feb. 18	7000
The Doll's House	Nazimova	Feb. 25	Mar. 4	5500
Fair Lady	Rex Beach Prod.	Apr. 1	Apr. 22	7000
The Man Who Played God	Geo. Arliss	Oct. 7		5,855

UNIVERSAL

Out of the Silent North	Frank Mayo	June 17	July 22	4211
Adventures of Robinson Crusoe	Harry Myers Serial.	June 17		
The Trouper	Gladys Walton	July 29	Aug. 5	4480
Human Hearts	House Peters	July 22	Aug. 5	6350
The Storm	House Peters	July 1	July 8	7400
Trimmed	Hoot Gibson	July 8	July 22	
Her Night of Nights	Marie Prevost	July 1	July 22	5000
Perils of the Yukon	Wm. Desmond Serial.	July 8		
Afraid to Fight	Frank Mayo		Aug. 26	4800
The Married Flapper	Marie Prevost	Aug. 19		
The Loaded Door	Hoot Gibson	Aug. 19		
Bath Day	Harry Sweet		Aug. 26	2000
Don't Shoot	Herbert Rawlinson	Aug. 26	Sept. 23	5,130
Paid Back	Gladys Brockwell	Aug. 26	Sept. 23	5,000
The Wall Nut	Roy Atwell			1000
Hickville's Romeo	Lee Moran			2000
Tracked Down	Art Acord			2000
Matinee Idles	Neely Edwards			1
Sure Shot Morgan	Special			2000
Cured	Queenie			2000
The Gypsy Trail	Art Acord			2000
The Galloping Kid	Hoot Gibson	Sept. 16	Oct. 7	4,783
Young Ideas	Roy Atwell			1000
In the Days of Buffalo Bill	Art Acord-Serial	Sept. 2		
Foolish Lives	Lee Moran			2000
The Soul Herder	Harry Carey			2000
Caught Bluffing	Frank Mayo	Sept. 23	Oct. 7	5,000
Off the Earth	Neely Edwards			1000
The Radio Hound	Brownie	Sept. 30		2000
White and Yellow	Jack Mulhall			2000
Top o' the Morning	Gladys Walton	Sept. 9	Oct. 7	4,627
Confidence	Frank Mayo	Sept. 30		4,787
His First Job	Lewis Sargent			1,000
Giants of the Open	Roy Stewart			2,000
The Radio King	Serial	Sept. 30		Serial
The Girl Who Ran Wild	Gladys Walton	Oct. 7		4 506
The Long Chance	All Star	Oct. 7		4,331
Under Two Flags	Priscilla Dean	Oct. 7		7,407
White and Yellow	Jack Mulhall	Oct. 7		2,000
His First Job	Comedy	Oct. 7		1,000
Love Drops	Neely Edwards	Oct. 14		1,000
Some Family	Lee Moran	Oct. 14		2 000
The Wrong Man	Harry Carey			2.000
A Kickin' Fool	Comedy	Oct. 7		2,000
Once to Every Boy	Lewis Sargent			1,000
The Fresh Kid	Johnny Fox and Edna Gregory			2,000
King of the Greeks	Jack Mulhall			2,000

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VITAGRAPH

		Review	Consensus	Footage
Too Much Business	Special	Apr. 8	May 20	6100
Gypsy Passion	French Prod.	Apr. 8	May 6	5601
My Wild Irish Rose	Special	June 24	July 1	7650
A Virgin's Sacrifice	Corinne Griffith	July 1	Aug. 12	4867
Restless Souls	Earle Williams	June 24	Apr. 22	5000
A Guilty Conscience	Antonio Moreno			
The Angel of Crooked Street	Alice Calhoun	June 3	June 17	5270
The Silent Vow	William Duncan	Apr. 15	Apr. 29	4600
The Ladder Jinx	Special	July 22	Sept. 2	5068
Divorce Coupons	Corinne Griffith	July 1	July 29	5249
The Girl in His Room	Alice Calhoun	July 1	July 22	4523
A Pair of Kings	Larry Semon	July 8		2000
Golf	Larry Semon	Aug. 26		2000
A Girl's Desire	Alice Calhoun	Sept. 2	Oct. 7	4,950
The Little Wildcat	Alice Calhoun	Sept. 16		5000
The Fighting Guide	William Duncan	Sept. 16		4905
Fortune's Mask	Earle Williams	Oct. 14		4,975

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure	Lady Diana Manners	May 6	May 20	7730

M. J. BURNSIDE

Yankee Doodle, Jr.		Mar. 18	Apr. 22	5000

FEDERATED EXCHANGES

The Whirlwind	Joe Rock			2000
Beware of Blondes	Hallroom Boys Com.			2000

F. J. GODSOL

Sherlock Holmes	John Barrymore	May 20	June 3	8000

HARRY LEVEY

Burton Holmes			May 6	11500

PIONEER FILM CORP.

Beyond the Crossroads	Ora Carew	Apr. 3		5000
The Crimson Cross	Margaret Beecher	May 6	June 3	5000

PRIZMA

The Land of the Red Man		Aug. 5		1000

M. J. WINKLER

Felix in the Swim	Cartoon	July 29		1000

EAST COAST PRODUCTIONS

West Is Worst	Comedy	Sept. 23		
Big Stakes		Sept. 30		4,700

STATE RIGHTS

IVAN ABRAMSON

The Wildness of Youth	All-Star	Aug. 26		7000

AFFILIATED DISTRIBUTORS

I Am the Law	Curwood, Author	May 27	July 15	6800

ALLIED PRODUCERS AND DISTRIBUTORS

The Three Must-Get-Theres	Max Linder	Sept. 9		3800
A Woman's Woman	Mary Alden	Oct. 14		7,900

ANCHOR FILM CORP.

The Storm Girl	Peggy O'Day	Aug. 26		5000
The American Toreador	Bill Patton	Sept. 2		5000

ARTCLASS PICTURES

After Six Days	Bible Pictures	Apr. 1		10000

AYWON FILM CORP.

Across the Border	Big Boy Williams	Apr. 1	Apr. 8	5000
Silent Shelby	Frank Borzage	May 20		5000
They're Off	Anchor Prod.	May 27		5000
White Hell	Bartlett Prod.	May 27		6100
Barbed Wire		Oct. 7		5,000

CLARION PHOTOPLAYS

Expose of Sawing a Lady in Half				1475

CLARK CORNELIUS

The Hate Trail		May 13		4588

T. R. COFFIN CO.

Easy Pickin	Comedy	Sept. 2		2000

EPCO FILM CO.

Against the Law		Sept. 30		Not Given

EQUITY PICTURES

The Worldly Madonna	Clara K. Young	Apr. 15	Sept. 2	6000
The Hardest Way	Fannie Ward	July 29		5400
What's Wrong With the Women?	Goodman Prod.	Aug. 12		6000

C. B. C.

Life's Greatest Question	Roy Stewart	Aug. 19		5000
Sunrise Comedies	Billie West			2000

		Review	Consensus	Footage
Cap'n Kidd	Eddie Polo Serial			
More to Be Pitied Than Scorned	Special	July 29		5800
Hallroom Boys	Twice a Month			2,000

DI LORENZO, INC.

The Trail of Hate	Big Boy Williams	June 3	June 24	5000

GEOGRAPHIC FILM CO.

The Garden of Gethsemane	Biblical Story	May 13		1000

PHIL GOLDSTONE

Watch Him Step	Richard Talmadge	May 13		5000
When East Comes West	Franklyn Farnum			5000
The Cub Reporter	Richard Talmadge	Sept. 30		5000
Smiling Jim	Franklyn Farnum			5000
Deserted at the Altar	Special			
Texas	Franklyn Farnum			5000
Lucky Thirteen	Richard Talmadge			5000
Wildcat Jordon	Richard Talmadge			5000

G. H. HAMILTON

In Self Defense		May 6		4900
When Knights Were Bold				5000

HOUDINI

The Man From Beyond	Houdini	Apr. 15	May 20	6000

J. W. FILM CORPORATION

For Your Daughter's Sake	Grace Darling	Sept. 9		4963

KINETO

Bending the Twig		Sept. 30		1,000
Some Wild Babies		Sept. 30		1,000

LEE-BRADFORD

Flesh and Spirit		Apr. 15		5000
Squirrel Comedies				2000
The Unconquered Woman	Rubye DeRemer	Sept. 9		4611

AL LICHTMAN CORP.

Rich Men's Wives	Gasnier Prod.	Sept. 2		6500
Shadows	B. Schulberg Prod.			

BERT LUBIN

Partners of the Sunset	Allene Ray	Apr. 29		4950

NORTH-WEBER

Notoriety	Well-Nigh Prod.	Oct. 14		8,600

O'CONOR PRODUCTIONS

No Brains	Billy Franey			2000
Highly Polished	Billy Franey			2000
Piece in Pieces	Billy Franey			2000
Hot and Cold	Billy Franey			2000

OUT OF THE INKWELL CO.

Flies	Cartoon Comedy	Sept. 16		1000

PRODUCERS SECURITY

Welcome to Our City	Maclyn Arbuckle	Feb. 18		5000
Squire Phin	Maclyn Arbuckle	May 13		5000
The Country Flapper	Dorothy Gish	Aug. 12		
Trail of the Law	Wilfred Lytell			
The Man Who Paid	Wilfred Lytell			5000
Mr. Potter of Texas	Maclyn Arburkle	Aug. 5		4400
The Wolf's Fangs	Wilfred Lytell			5000
In the Night	All-Star			5000
Irving Cummings Series	Two-Reelers			2000

RIALTO PRODUCTIONS

The Wolf Pack		Apr. 15		5000
Nine Seconds From Heaven	Danish Production	July 8	Aug. 12	5000

RUSSELL PRODUCTIONS

Bulldog Courage	George Larkin	Sept. 2		4900

SECOND NATIONAL

Her Story	Madge Tilheridge	Mar. 4		5000
The Night Riders	Western Story	Apr. 22		5750

W. M. SMITH

So This Is Arizona?	Franklyn Farnum	Apr. 22		5800
The Angel Citizen	Franklyn Farnum	Aug. 5		4200

SACRED FILMS, INC.

Abraham and Sarah	Bible Picture	Mar. 11		1000
Abraham and Lot	Bible Film	Aug. 19		1000

SANFORD PRODUCTIONS

The Better Man Wins	Pete Morrison	Oct. 7		5000
Tweedy Comedies				2000

WILLIAM STEINER

The Heart of a Texan	Neal Hart	Aug. 19		4600
West of the Pecos	Neal Hart	Aug. 19		4300
Table-Top-Ranch	Neal Hart	Oct. 7		4,590

WARNER BROTHERS

Your Best Friend	Vera Gordon	Apr. 1	June 24	
Rags to Riches		Oct. 7		6,000

WEBER AND NORTH

The Curse of Drink	Star Cast	Sept. 9	Sept. 30	5,900

WESTERN PICTURES EXPLOITATION CO.

Hell Hounds of the West	Dick Hatton	Apr. 1		5000
The Man From Hell's River		Apr. 19		5000
Ridin' Wild	Roy Stewart	May 6		5000
Four Hearts	Dick Hatton	May 13		5000
According to Hoyle	David Butler	June 24		5000
Bing, Bang, Boom	David Butler	July 22		5000
Flesh and Blood	Lon Chaney	Aug. 19		5300
The Sage Brush Trail	Roy Stewart	Sept. 2		4470

Better Equipment

Conducted by E. T. KEYSER

Seventy-four Houses Being Planned or Built and Thirty-three Being Renovated

IN our issue of September 16, we published a list of eighty-six new picture theatres being planned or under process of construction.

Below will be found a list of seventy-four additional houses, reports of the building or planning of which we have received since that date.

In common with most of the lists which we have published, but a very modest proportion of the reports are accompanied by estimates of the amounts appropriated for the erection or equipment of these houses.

Of the current list, but thirty-nine of the items contain information regarding the approximate cost. The estimated cost of these forty-nine houses amounts to $5,460,000, which brings up the total cost of estimated amounts for new houses, reported by us during the current year, to $77,714,000.

The highest priced house on the following list will cost $1,000,000 and the most moderate will cost $15,000. Between these two figures, there is one house which will cost $700,000, one $500,000, one $400,000, one $350,000, three at $200,000 each, one at $175,000, two at $150,000 each and one at $125,000.

The most popular cost appears to be $100,000 at which five new houses are being built. Below this mark, there will be two houses at $80,000, one at $75,000, one at $70,000, two at $60,000 three at $50,000 and three at $45,000.

Three houses will cost $40,000 each, one will cost $35,000, four will cost $25,000 each, while two will be built at $20,000 each.

But it is not only the builders of new houses who are making a good showing in this issue. Following the list of new houses planned will be found reports of thirty-three theatres on which improvements, ranging from extensive to moderate, are being or will be made.

Of these thirty-three houses, details regarding individual expenditures of but thirteen are available. But these thirteen items amount to $676,000.

The amounts to be expended on renovation range from $200,000 to $4,000 per house. The higher figure will be spent by two houses and the lower by one house.

Between these amounts, an analysis shows that one house will spend $110,000, one house $40,000, another house $32,000 and another $30,000.

One house will spend $15,000, four $10,000 and one house $5,000.

It is evident that the current year is notable not only for the building of new picture theatres, but for the bringing up-to-date of the older houses whose proprietors realize that the exhibitor who apparently stands still is actually going backward.

Picture Theatres Projected

SHEFFIELD, ALA.—J. C. Harris will erect moving picture theatre.

LOS ANGELES, CALIF.—Irving Pichel, producing director of Plaza Theatre, reported to erect theatre, to cost $500,000.

LOS ANGELES, CALIF.—Roy L. Jones, 311 South Western avenue, will erect theatre, with seating capacity of 450, on Vermont avenue, between 75th and 76th streets, to cost $40,000.

POMONA, CALIF.—Milwaukee Building Company of Los Angeles, has contract to erect new theatre for West Coast Theatres, Inc., to cost $175,000.

DERBY, CONN.—I. J. Hoffman, Capitol Theatre, Ansonia, has plans by E. C. Horn Sons, 1475 Broadway, New York, for two-story brick theatre, store and office building, 65 by 200 feet, to be erected on Elizabeth street, to cost about $300,000.

JACKSONVILLE, FLA.—W. Drollinger, who has been showing motion pictures in skating rink, will convert building into up-to-date moving picture house to be known as Park Theatre.

PLANT CITY, FLA.—W. E. Lee and C. E. Barnes plan to erect large moving picture house, to cost $70,000.

SANFORD, FLA.—Scroggs & Ewing, of Atlanta, Ga., are preparing plans for new theatre, to cost $75,000.

*WEST PALM BEACH, FLA.—Contract has been let for erection of fireproof theatre, with seating capacity of 1,250, at Myrtle and Narcissus streets for Bijou Amusement Company, to cost $300,000.

ANCOLA ILL.,—New Lyric Theatre has opened.

CAMBRIDGE, ILL.—C. E. Jones, of Johnston City, has purchased site for erection of moving picture theatre, to cost $15,000.

CARTERVILLE, ILL.—New moving picture house will be erected here, to cost $15,000.

CHICAGO, ILL. — Barrett Construction Company, 155 North Clark street, has contract for five-story brick, reinforced concrete and stone-trim theatre, store and hotel building, 150 by 210 feet, for Plotke & Grosby, 2532 North Clark street, to cost $1,500,000.

CHICAGO, ILL.—General Amusement Company, 127 North Dearborn street, has plans by Fugard & Knapp, 212 East Superior street, for one- and two-story brick and stone-trim fireproof theatre, store and office building, 117 by 124 feet, to be erected at northwest corner Western and Cortland streets, to cost $200,000. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Lubliner & Trinz will erect large new theatre on Belmont avenue, near Ashland.

CULLOM, ILL.—Hugh Rice will open moving picture house soon.

De KALB, ILL.—John Dunn & Son have contract for new De Kalb Theatre.

ELGIN, ILL.—Ralph Crocker will erect new theatre.

LINCOLN, ILL.—Danner, Gohman, Meyers Company, 264 Michigan street, Hammond, Ind., has contract to erect three-story brick, reinforced concrete and stone-trim moving picture theatre and store building, 80 by 150 feet, for Steve Bennis, to cost $100,000.

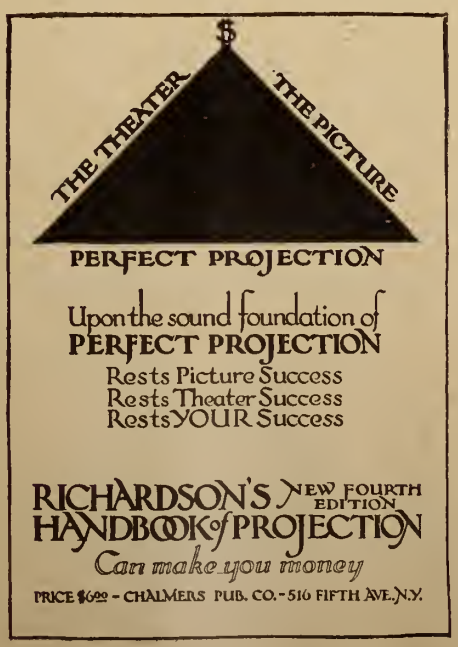
PITTSFIELD, ILL.—Knights of Pythias plan to erect lodge hall and theatre.

BLOOMINGTON, IND.—Bedford Steel & Construction Company, of Bedford, has contract to erect new theatre, 66 by 132 feet for H. L. Vonderschmitt. House will have seating capacity of 1,500, and operated under the management of Harry Palmer.

EAST CHICAGO, IND.—James Piwaronas, 3602 Cedar street, plans to erect new theatre at 3610-14 Cedar street, to cost about $80,000.

FRANKLIN, IND.—W. W. Aikens will erect new theatre, to cost $80,000.

GARY, IND.—New theatre will be erected at northeast corner Seventh avenue and Broadway, to cost $700,000. Address V. U. Young.



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WHITING, IND.—A. F. and A. M. Lodge No. 613, 438 119th street, has plans by Clarence Hatzfield, 7 South Dearborn street, Chicago, Ill., for theatre, lodge hall and office building to be erected on 118th street, to cost $100,000.

KEOKUK, IA.—Baker Dodge Theatre Company has plans by Owen, Payson & Carswell, 202 Reliance Building, Kansas City, Mo., for moving picture theatre, with seating capacity of 1,700, to be erected on Main street, near Sixth, to cost $35,000.

LOYAL, KY.—John M. Middleton will erect new moving picture theatre.

BATON ROUGE, LA.—Mr. Moorman, proprietor Grand Theatre, plans to erect new house, with seating capacity of 550, to cost $20,000.

HAMMOND, LA.—J. S. Badnette, of New Orleans, is preparing plans for theatre, 40 by 80 feet, to cost $25,000.

NEW ORLEANS, LA.—B. F. Brennan & Brothers have plans by Montz & Maroney for moving picture theatre to be erected on Lafayette, near Marais street, to cost $10,000.

NEW ORLEANS, LA.—J. Morgan La France has plans by George F. King, 211 Carondelet Building, for two-story frame and stucco theatre, 76 by 106 feet, to be erected at Iberville and Lopez streets, to cost $30,000.

NEW ORLEANS, LA.—New Bell Theatre on Bayou road, costing $50,000, has opened under management of William Janqua.

PONCHATOULA, LA.—Bernard Antony will erect new moving picture theatre, to cost $25,000.

PRINCESS ANNE, MD.—Reported Auditorium will be replaced with new theatre. Address J. Earl Morris, manager.

EASTHAMPTON, MASS.—Joseph S. Rapulas plans to erect new building to replace Majestic Theatre, recently destroyed by fire, with seating capacity of 900.

HOLYOKE, MASS.—F. L. Frechette, of South Hadley Falls, will expend about $25,000 to convert First Baptist Church into moving picture theatre.

NEW BEDFORD, MASS.—New Zeiterian Theatre being erected for Zeitz Brothers, with seating capacity of 1,700, is expected to be completed in December.

SOMERVILLE, MASS.—Harris Eilenburg, 371 Washington street, Boston, has plans by William A. Dykeman, 15 Exchange street, Boston, for moving picture theatre to be erected on Magoun square.

GRAND RAPIDS, MICH.—William M. Wurzburg has reorganized Regent Theatre Company and contract has been awarded to Mastenbrook & Grove for erection of Regent Theatre to be completed January 1, 1923. House will be equipped for showing pictures, occasional musical comedies, etc.

PORT HURON, MICH.—New Desmond Theatre, with seating capacity of 1,320, has opened.

WINONA, MINN.—Beyenstedt Amusement Company, Inc., has plans by Otto A. Merman, La Crosse, Wis., for theatre, to cost $100,000.

CARTHAGE, MO.—New $80,000 Crane Theatre, erected for W. S. Crane, has opened.

HAMILTON, MO.—New Auditorium, with seating capacity of 1,000, has opened.

KANSAS CITY, MO.—Star Amusement & Investment Company, 312 East 12th street, has postponed project to erect two-story theatre, 44 by 88 feet, at 312-14 East 12th street, with seating capacity of 1,000, to cost $125,000.

CARROLL, NEB.—Star Theatre, a moving picture house, has opened.

OMAHA, NEB.—George & Company are negotiating with Chicago capitalists for the erection of an eight-story theatre and office building.

GLOUCESTER CITY, N. J.—After being closed for the summer season, the moving picture theatres all opened on Labor Day.

BINGHAMTON, N. Y.—Ned Kornblite, president of Kodeco Realty Company, plans to erect new moving picture theatre, site 75 by 200, on Washington avenue, to cost $100,000.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, store and office building to be erected at DeKalb, Fleet, Prince and Gold streets, to cost about $1,500,000.

*NEWARK, N. Y.—Associated Theatres, Inc., has plans by E. A. P. Krabbenschmidt for three-story brick, stone and stucco theatre and office building, 75 by 132 feet, to be erected at West Miller and South Main streets, to cost $150,000.

NEW YORK, N. Y.—Adolph Philip heads group of prominent citizens for erection of commodious theatre at West 46th street and Broadway, to cost $1,000,000.

DANBURY, N. C.—New moving picture house will be erected here, to cost $5,000. Address Odell Jones.

CINCINNATI, O.—Parde Licursi, 822 Wayside road, has plans by Frank Azzurello, 2573 East 55th street, for moving picture theatre to be erected at St. Clair avenue and East 172nd street, to cost $25,000.

CLEVELAND, O.—A. F. Janowitz, 322 Permanent Building, is preparing plans for moving picture theatre to be erected at West 117th street, Detroit avenue and Highland square, to cost $100,000.

CLEVELAND, O.—N. T. Teshera has plans by W. S. Ferguson for theatre and store building to be erected at northwest corner of Detroit road and Blount street, to cost $200,000.

CLEVELAND, O.—Michael Mastrandreo will erect theatre at 12,300 Mayfield road, to cost $30,000.

CLEVELAND, O.—Morelease Company has leased property at St. Clair and East 105th streets as site for theatre, with seating capacity of 1,400.

DAYTON, O.—Sigma Theatre will open soon under management of R. J. Hirsch.

LANCASTER, O.—C. W. Elliott, of Columbus, is preparing plans for theatre and hotel to be erected here, to cost $200,000.

NEW PHILADELPHIA, O.—S. J. Flood proposes to open new moving picture house.

*UHRICHSVILLE, O.—A. F. Wendling Company, 401 McClymonds Building, Massillon, has contract for one-story brick moving picture theatre and store building, 60 by 130 feet, for Uhrichsville Amusement Company, to cost $40,000.

OKLAHOMA CITY, OKLA.—Broadway Theatre, Inc., will erect theatre, to cost about $100,000. Address R. M. Eacock, president, 6 North Broadway.

PORTLAND, ORE.—William C. Roach and C. E. Hamilton will erect theatre and store building on Milwaukee and Rural avenues, to cost $25,000.

BANGOR, PA.—Slate Belt Republican Club will erect two-story brick moving picture theatre and club building, 45 by 140 feet, on Broadway.

*BETHLEHEM, PA.—People's Theatre Company, 1767 Broadway, New York, has plans by Ruhe & Lange, 10 North Sixth street, Allentown, for one-story brick fireproof theatre, 40 by 200 feet, to be erected on New street.

DALLASTOWN, PA.—Augustus and Roman Wagman will erect moving picture theatre on East Main street.

DUBOIS, PA.—S. M. Stadler & Company, of Erie, has contract for new theatre and clubhouse for the Elks Lodge, to cost $150,000. Theatre will have seating capacity of 700 and be located at South Brady and West Washington streets.

ERIE, PA.—New Rialto Theatre located in the Cadillac Block, has opened under management of John G. Rainey with a picture program.

LANSDALE, PA.—Lansdale Theatre Company has plans by Jerome S. Landes, 200 West Broad street, Souderton, for one-story brick moving picture theatre, 60 by 120 feet, to be erected on Courtland street, to cost $45,000.

LUZERNE, PA.—Louis Marines, 27 Main street, has plans by Howard B. Emery for two-story brick and stone moving picture, store and apartment building, 50 by 165 feet, to cost $60,000.

PHILADELPHIA, PA.—Contract has been let for 12-story theatre and office building, 63 by 129 feet, to be erected at southwest corner 16th and Market streets for Fox Film Corporation, 126 West 46th street, New York, to cost $2,000,000.

PHILADELPHIA, PA.—Marcus A. Benn has plans by H. Childs Hodgens, Inc., 130 South 15th street, for two-story brick and stone-trim moving picture theatre and store building, 62 by 100 feet, to be erected at 63rd street and Woodland avenue.

PITTSBURGH, PA.—Tri-City Construction Company, Memphis, Tenn., has contract for three-story brick, stone and terra cotta trim Douglass Theatre and office building, 60 by 170 feet, to be erected on Canter and Montrose avenue for Steel City Amusement Company, 801 Wylie avenue, to cost $150,000.

SLATINGTON, PA.—Peoples Theatres, Inc., 329 Hamilton street, Allentown, has plans by Rube & Lange, 12 North Sixth street, Allentown, for converting commercial building into moving picture theatre and store building and building an addition, 40 by 150 feet.

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TITUSVILLE, PA.—New Morosco Theatre, which is to be erected on West Spring street, is planned to be completed and opened in December.

ERIN, TENN.—J. W. Renolds has contract for one-story brick moving picture theatre and store building, 25 by 60 feet for James Griffey.

NEW TAZEWELL, TENN.—Moving picture show has been opened in tent by Duke Brothers.

BEEVILLE, TEXAS.—Henry and Sydney Hall expect to open their new moving picture and vaudeville theatre soon. House has seating capacity of 725 and when completed, will represent an investment of $60,000.

DALLAS, TEXAS.—Popular Amusement Company has plans by Bertram C. Hill for new theatre, to cost $50,000.

DALLAS, TEXAS.—Ro-Nile Theatre, at entrance of Highland Park, has opened with first-class picture program.

SAN ANTONIO, TEXAS—H. N. Jones Construction Company has contract to erect new Alamo Plaza Theatre, with seating capacity of 2,000 for Ransom & Silsbee. Lessee, L. Santikos, owner Rialto Theatre.

CLARENDON, VA.—Associated Theatre, Inc., has plans by Mitchell & Hunter, 1319 F street, N. W., Washington, D. C., for theatre and office building, to cost $40,000. Address R. F. Broaks, Jr., secretary.

RICHMOND, VA.—A. Straus and E. H. Gunst plan to erect new theatre at Seventh and Broad streets, to cost $350,000.

ROANOKE, VA.—A. F. Brooks and C. T. Tolliver will erect moving picture theatre at 109 Henry street, N. W., to be devoted to colored patrons. It will be known as the Dunbar Theatre, with seating capacity of 1,000, to cost about $20,000.

CHARLESTON, W. VA.—Elk Amusement Company will erect theatre, with seating capacity of 700, to cost $50,000.

Improving Theatres

CANTON, ILL.—Charles Kuchan who recently took over lease on Princess Theatre, is making improvements and expects to re-open early in September.

ROCKFORD, ILL.—F. J. Klein Company, of Peoria, has contract to remodel Orpheum Theatre for Orpheum Theatre Company, to cost $40,000.

SPRINGFIELD, ILL.—F. J. Klein, 331 Main street, Peoria, is preparing plans for remodeling Chatterton Theatre, to cost about $?00,000. Address George C. Hickox, Reisch Building.

DECATUR, IND.—Interior of Crystal Theatre will be remodeled and an addition erected 30 by 50 feet.

SOUTH BEND, IND.—Marshall Field & Company, of Chicago, has contract to decorate interior of Palace Theatre.

UNION CITY, IND.—Edward C. Wright, of Greenville, O., who recently purchased Union Grand Theatre, plans to expend about $10,000 for improvements.

CEDAR RAPIDS, IA.—Interior and exterior of Isis Theatre will be redecorated.

CEDAR RAPIDS, IA.—Lyric Theatre has been remodeled and redecorated, and renamed the Grand. Improvements cost $10,000.

PRATT, KANS.—Elite and Cozy Theatres, owned by Frank Meade, will be remodeled.

NEW ORLEANS, LA.—Poland Theatre is being remodeled and will reopen under management of Burnett & Dumaine early in September.

BALTIMORE, MD.—Suburban Amusement & Development Company, Park Heights and Belvidere avenues, Pimlico, will erect an addition to moving picture theatre, 35 by 113 feet, to cost $10,000.

*EASTHAMPTON, MASS.—W. F. Coyle has contract to rebuild two-story brick theatre and store building, 50 by 150 feet on Cottage street, for Joseph Rapulos, to cost about $50,000.

CAMBRIDGE, MINN.—Pipe organ costing $5,000 has been installed in United Theatre.

FARIBAULT, MINN.—Samuel P. Cornish and Fred H. Heywood have leased Sun Theatre and plan to make improvements.

TRACY, MINN.—Colonial Theatre has been renovated, redecorated and reopened.

KANSAS CITY, MO.—R. A. McGinity, 2517 Norton street, has contract to remodel theatre at 3034 Prospect street for Linwood Theatre Company.

KANSAS CITY, MO.—McCallum Construction Company has contract to rebuild interior of Century Theatre at 12th and Central streets for Butler Estate, to cost $110,000.

BINGHAMTON, N. Y.—Lyric Theatre plans alterations and an addition to theatre and store building on Water street.

NEW YORK, N. Y.—Bertwain Construction Company, 103 Park avenue, has contract for alterations to theatre at 315 West 34th street for Scottish Bodies of New York, northeast corner Seventh avenue and 36th street, to cost $200,000.

NIAGARA FALLS, N. Y.—Cataract Theatre Corporation has plans by Henry Spann, 52 West Chippewa street, Buffalo, for alterations to Cataract Theatre at 31 Falls street.

GREENVILLE, O.—Clyde N. and P. O. Chattin have sold their interest in Union Grand Theatre to Edward O. Wright. New owner will close house while improvements costing about $10,000 are being made.

BEND, ORE.—Improvements will be made to Grand Theatre, to cost $15,000.

EUGENE, ORE.—A. H. McDonald, owner of Castle Theatre, will expend $4,000 for improvements.

BEAVER FALLS, PA.—Lyceum Theatre is being renovated and will reopen early in September under management of B. Walken, with first-class program of pictures, vaudeville and occasional road shows.

McADOO, PA.—Frank Romano, an artist of Nesquehoning, has contract to repaint and fresco the interior of Palace Theatre.

PHILADELPHIA, PA.—Ketcham & McQuade, 1029 Brown street, have contract to make alterations to Imperial Theatre at 60th and Walnut streets, to include steel work, tile and marble floors, plastering electric lights, painting, monumental iron work, etc., to cost $32,000.

PITTSBURGH, PA.—Fred K. Becker, 3244 Piedmont street, Dormont, has contract for alterations to moving picture theatre at 2009 East Carson street, for Harry Finkel, manager Colonial Theatre.

WARREN, PA.—Liberty Theatre has been redecorated.

PROVIDENCE, R. I.—M. F. Williams, of the Strand, and Max Nathanson, of the Model Theatre, have purchased old Mayflower Theatre at Cathedral Square, and following extensive improvements, will re-open in September with three-a-week change in picture program.

MEMPHIS, TENN.—Orpheum Theatre has been redecorated and will reopen early in September.

ABILENE, TEXAS—Improvements to Palace Theatre, include specially built lobby and boxoffice.

DALLAS, TEXAS.—Improvements will be made to Palace Theatre, to cost $30,000.

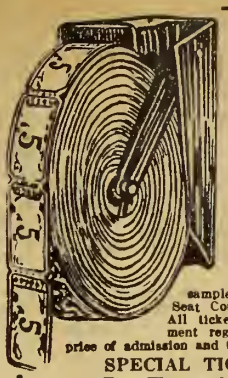
GRAHAM, TEXAS.—Improvements will be made to National Theatre, including remodeling, redecorating and new lobby.

MISSION, TEXAS—Interior of Mission Theatre has been redecorated.

WILLIAMSBURG, VA.—Palace Theatre is being enlarged and seating capacity increased to 500.

RICHMOND, W. VA.—Richwood Theatre & Amusement Company will rebuild theatre destroyed by fire.

MILWAUKEE, WIS.—Juneau Investment Company, 880 Layton Boulevard, has plans by H. C. Hengles, 445 Milwaukee street, for remodeling Juneau Theatre at 429 Mitchell street.



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Whiteside Opens Soon

The new Whiteside Theatre on Madison street in Corvallis, Oregon, will be ready in three weeks. The cost has been estimated at $115,000. With a seating capacity of 1,130, the theatre is the second largest in the state. The organ now being installed cost $20,000.

New House in Portland

Tibbetts & Garrigus will erect a theatre on 40th street and Sandy Boulevard, Portland, Oregon, as soon as plans being drawn up by Claussen & Claussen are completed. Bids are now being received by the various contractors. The building will cost $50,000, will seat 1,000, and will have four stories. The entrance will be on Sandy Boulevard.

Washington House Is to Cost $250,000

A large moving picture theatre, to be known as the Rivoli, is to be erected on Georgia avenues, between Garfield and Hamilton streets, northwest, Washington, D. C., according to an announcement by A. Marcus Notes, owner of a chain of Ninth street theatres.

The new house will seat between 1,500 and 2,000. It will cost in the neighborhood of $250,000, and will have all seats on one floor, without balconies or galleries.

The plans for the house show an extensive entrance lobby and foyer, with attractive rest rooms, offices, projection rooms, etc. Numerous exits are provided and the auditorium will be lavishly decorated and equipped with special lighting and ventilating. There will be no basement to the building. Stores will be located on both sides of the entrance lobby. The structure will be of fire-proof construction throughout.

A feature of the house will be an auxiliary open air theatre, of concrete construction, of exceptionally large dimensions, for use in warm weather.

234 Companies Formed in N. Y. this Year

During the nine months this year ending on September 30, there were formed in New York State a total of 234 motion picture companies, which when incorporated with the Secretary of State's office in Albany, showed a combined capitalization amounting to $9,688,100. The greatest number during any one month occurred in March, when 41 companies were incorporated, with a capitalization of $1,712,000. The lowest month was April, when 15 companies were incorporated with a capitalization of $274,000.

During the twelve months last year 455 companies, or about double what have been incorporated during the nine months this year, were formed in New York State. These represented a capitalization that amounted to $28,373,400. Last year the monthly record showed anywhere from 30 to 50 companies incorporating, and as a general thing, the capitalization was greatly in excess of that which has characterized the majority of companies formed this year.

$100,000 Concern Has Been Organized

The Distinctive Pictures Corporation, capitalized at $1,000,000, incorporated and filed papers in the Secretary of State's office at Albany during the past week. The directors are A. S. Friend, H. M. Hobart and C. S. Hervey of New York City

Only three other companies entered the motion picture business in New York State last week, and these were of comparatively low capitalization, including the Revue Productions, Inc., $10,000, Harry Kendler, Fay Fisher and Edith Gordon, all of New York; Empire Play Company, Inc., $20,000, Everett Moses, F. X. Bannon of Newark, N. J., and H. W. Wack, New York City; Criterion Theatre of Utica, Inc, $3,000, James D. Smith, Clarence E. Williams, Utica, and Winford H. Linton, Little Falls.

Criterion to Be New Utica Theatre

The Hippodrome in Utica, N. Y., is to be replaced by The Criterion, which when completed will be one of the finest theatres in central New York. Papers of incorporation have already been filed in Albany.

W. H. Linton, of Little Falls, best known as "Pop" Linton, is one of the well-known persons behind the project. Mr. Linton is treasurer of the Motion Picture Theatre Owners of New York State, and is now serving his sixth term. He has also been president of the Central New York Motion Picture Theatre Owners' Association for several years. He owns the Hippodrome in Utica as well as the Hippodrome and the Linton in Little Falls.

Others interested in the new theatre include James D. Smith of Utica, former Mayor of that city; Frank A. Empsall of Watertown, owner of the Avon and Strand in that city, and the Grand in Johnstown, and William Rubin of Syracuse, a well-known capitalist.

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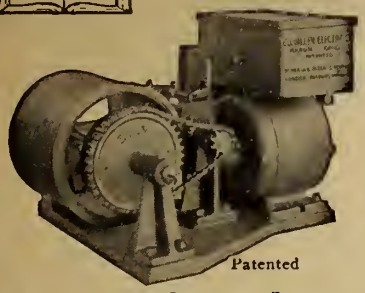

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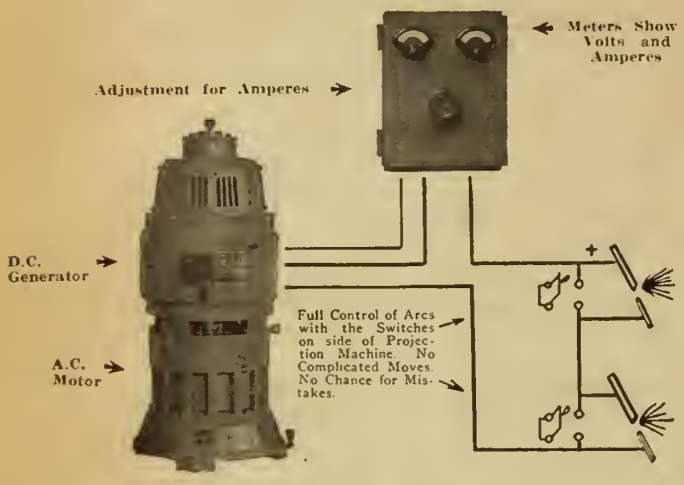
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The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write for Literature

The Hertner Electric Co.

1904 West 112th Street, Cleveland, Ohio

MOV-EZY

(*Means "Ease at the Movies"*)

IT'S A BUSINESS PROPOSITION

The Mov-Ezy theatre chairs have a direct effect upon the receipts of the box office. It's a business proposition.

They give theatres where they are installed something that their rivals haven't—chairs that really mean "Ease at the Movies."

Every Mov-Ezy is a comfortable, luxurious, individual chair with the added feature—and this is patented in the United States and foreign countries—the ability to be turned to either side to allow people to pass along the rows, **without the occupant getting up.**

Send for beautifully illustrated catalogue and learn what the Mov-Ezy will do for you.

Josiah Partridge & Sons Company, Inc.

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47 WEST 34TH STREET, NEW YORK

Show Room **Sales Office**

DO YOU KNOW THE MEANING OF

"FILM FAST" ?

That is the name of a new

Projecting Reel

that will give you these Guaranteed Advantages—

1 Speed and ease of attaching film to reel—a patented spring allows just two fingers of one hand to firmly fasten film end—at once—quickly—no blind trying.

2 Speed in patching breaks—a superior steel and a design that came from studying your problems.

3 Durability—in the greatest degree, because it is a scientifically tested construction.

4 True running—always.

Patent Pending

Why not drop us a card and tell us it's up to us to "show" you? It will be a very friendly part of your permanent equipment.

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FRANK MOSSBERG CO.

P. O. Box 420

ATTLEBORO, MASS., U. S. A.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

After Practical,
Impartial,
Comparative Tests

Grauman's Million Dollar Theatre

Is Now Using

Power's Projectors

NICHOLAS POWER COMPANY
EDWARD EARL, PRES.-DENT
NINETY GOLD ST. NEW YORK, N.Y.

Announcement

← AUGUST 1920

Power's used Exclusively by Grauman Circuit

Announcement

OCTOBER → 1922

Long and
Satisfactory Use
Explains Why

Grauman's Hollywood Theatre

Opens With

Power's Projectors

NICHOLAS POWER COMPANY
EDWARD EARL, PRES.-DENT
NINETY GOLD ST. NEW YORK, N.Y.

Regional in News Value; National in Service

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Moving Picture WORLD

Vol. 58, No. 9 OCTOBER 28, 1922 PRICE 25 CENTS

41 Great Paramount Pictures

NO 31

Cast includes
Conrad Nagel
Richard Wayne
Robert Cain
June Elvidge

Jesse L. Lasky presents

Gloria Swanson

in A SAM WOOD PRODUCTION

"The Impossible Mrs. Bellew"

From the novel by David Lisle Scenario by Percy Heath

A Paramount Picture

A mighty heart-drama staged in unbelievable beauty and luxury.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

We Announce

Now in preparation for release

RICHARD BARTHELMESS

in

"Just a Song at Twilight"

with

EVELYN GREELEY & PEDRO de CORDOBA

Lest You May Not Know

This is *Not a re-issue*
This picture has never BEFORE been offered for sale, either nationally or otherwise
This picture is for THE STATE RIGHT MARKET pursuant to our promise to give to
STATE RIGHT EXCHANGES
REAL BOX-OFFICE VALUES

Dont Wait
Wire Now for Your franchise

PRODUCERS SECURITY CORPORATION

516 - 5th Ave. NEW YORK

"Bigger than 'Blood and Sand'"

At the Strand, Omaha, "The Old Homestead" broke the "Blood and Sand" record. Read this wire:

"Business steadily increased during our ten-day run until we had the best Saturday of the year. It drew better than 'Blood and Sand.' Enthusiastically received by press and public.

"A. H. BLANK."

And here's another:

"'The Old Homestead' established a new record for the week at the Empire, New Bedford, Mass. This is remarkable in that all the theatres opened with new shows on our fifth day and still we broke records.

"NORMAN M. DIXON."

"The Old Homestead"

is the one picture in all the world that every human being, old or young, rich or poor, highbrow or lowbrow, will cry over, and laugh over, and thrill over.

And here's a friendly tip to exhibitors — PLAY UP THAT CYCLONE. You can't say too much about it. It's positively the greatest spectacular effect ever achieved in motion pictures, and it brings down the house every time.

Jesse L. Lasky presents a

JAMES CRUZE PRODUCTION

"The Old Homestead"

WITH THEODORE ROBERTS

George Fawcett, T. Roy Barnes, Harrison Ford, Fritzi Ridgway. Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson. A Paramount Picture.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Coming Coming Coming Coming

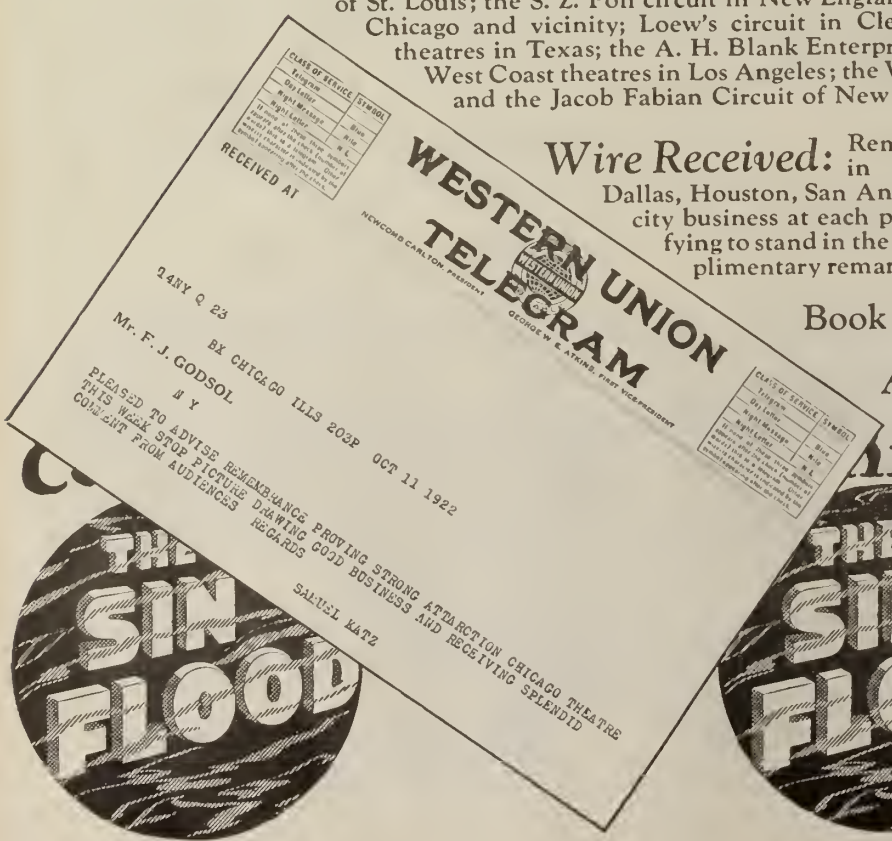
THE SIN FLOOD THE SIN FLOOD THE SIN FLOOD THE SIN FLOOD

Rupert Hughes' Remembrance

Is Being Exploited to Clean Up Business by These Circuits and Houses

In the Jacob Lourie houses in Boston; by the Hoblitzel theatres in Dallas, Fort Worth, Houston and San Antonio for simultaneous showing; by the Balaban and Katz chain of theatres in Chicago; the Ruben & Finklestein circuit of Minneapolis; the Roth & Partington houses in San Francisco; the Bishop-Cass theatres in Denver and other Colorado cities; by the A. F. Bentlinger circuit of Indiana; the Jensen & von Herberg circuit of Seattle, Portland and the Far Northwest; the Libson houses of Cincinnati, Indianapolis and other cities; the Stanley circuit of Philadelphia; the Saenger theatres of New Orleans; the Keith and Proctor circuit of New York State and eastern New Jersey; the Turner-Dahnken theatres in San Francisco; the Skouras Bros. Enterprises of St. Louis; the S. Z. Poli circuit in New England; the Ascher Bros. theatres in Chicago and vicinity; Loew's circuit in Cleveland; the Robb & Rowley theatres in Texas; the A. H. Blank Enterprises in Iowa and Nebraska; the West Coast theatres in Los Angeles; the William Fox theatres in Detroit and the Jacob Fabian Circuit of New Jersey.

Wire Received: Remembrance broke records today in Hoblitzel Majestic Theatres. Dallas, Houston, San Antonio, Ft. Worth, Texas. Capacity business at each performance. It was most gratifying to stand in the lobby and hear the many complimentary remarks made about Remembrance.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Mr. F. J. GODSOL

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PLEASED TO ADVISE REMEMBRANCE PROVING STRONG ATTRACTION CHICAGO THEATRE THIS WEEK STOP PICTURE DRAWING GOOD BUSINESS AND RECEIVING SPLENDID COMMENT FROM AUDIENCES

REGARDS

SAMUEL KATZ

Book Remembrance!

A Goldwyn Picture

Coming Coming

THE SIN FLOOD THE SIN FLOOD

"The World's Sweetheart" in a Brand New Version of a World Classic All the World Loves

Mary Pickford's entirely new and just completed 1922 production of

"Tess of the Storm Country"

Now ready for booking—A picture that fascinates by its simplicity; captivates by its beauty; enthralls by its countless marvels.

The Beautiful Mary Pickford

More beautiful than ever with the sunny curls and tawdry tatters, the rougish smile, quaint impudence and splendid faith of the inimitable Tess.

A New Tess in a New Picture

A picture so gripping that it hurts; so superb that it awes; so marvellous that it leaves one breathless.

The Crowning Achievement of Mary Pickford's Career

MARY PICKFORD

in

"Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

"Played to the Biggest Crowds in a Year"

This is what Phil Gleichman of the Broadway-Strand, Detroit, said after showing Charles Ray's "A Tailor Made Man."

And again—"I heard a great many comments, but not one detrimental to the picture. Quite a few said it was the best they had seen in months."

"Sure It Will Please Every One Who Runs It"

And lastly—"I believe it the most satisfying picture I have played here in a long time, and am quite sure it will please everyone who runs it. I know that an exhibitor not only wants to do well with a picture but enjoys having his audience pleased.

This Picture Will Do Both"

Arthur S. Kane
presents

Charles Ray

in

"A Tailor Made Man"

by Harry James Smith
As produced by Cohan and Harris
in the United States of America
Direction · Joseph De Grasse

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

From an Editor to the Exhibitor

"The main trouble with movies is their sameness. The public is hungry for novelty as every showman knows—novelty in entertainment and novelty in exploitation," says W. A. Johnston in Motion Picture News.

"The Glorious Adventure"

Gives distinct novelty in entertainment to every audience and big opportunity for novelty in exploitation to every exhibitor.

A Distinctive Novelty With New Dramatic Situations

Here is the exhibitor's golden chance to get away from the every-day kind of picture. Book right now this first all-color, feature-length photoplay.

It's New—It's Novel—It's Different

J. STUART BLACKTON

presents

Lady Diana Manners

in his own story

"The Glorious Adventure"

The First Prizma Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

JIMMIE ADAMS

CameO
CLEAN CUT COMEDIES

VIRGINIA VANCE

E. W. HAMMONS PRESENTS

CRASH

Featuring

JIMMIE ADAMS

With Virginia Vance

CRASH, the first of Educational's series of twenty-four one-reel CAMEO COMEDIES, will be released November 12th.

Cameo Clean-Cut Comedies are fast—mighty fast! They are productions; not the type of so-called comedy exhibitors are accustomed to receive in one reel.

The casts are headed by JIMMIE ADAMS, supported by Virginia Vance, a new-comer to the screen but a young lady of marked comedy ability.

Educational's Branches will be pleased to screen CRASH for you, and a little later PITTER PATTER and ONCE OVER also.

We advise your early inspection.

Book KINOGRAMS—All the News of All the World

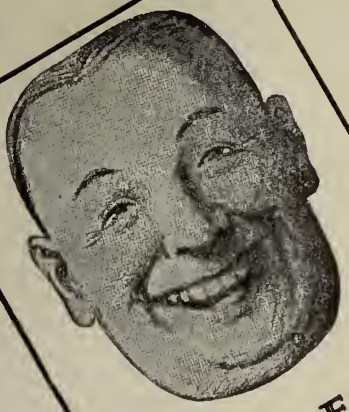
They are among Educational's Nationally Advertised Short Subjects

Educational Pictures
"THE SPICE OF THE PROGRAM"

They are among Educational's Nationally Advertised Short Subjects

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

OF COURSE THEY ENJOY A LAUGH!



DO YOU ENJOY A REAL GOOD LAUGH ?

THEN go right out to-night and visit a motion picture theatre showing any of the following famous brands of comedies, all EDUCATIONAL PICTURES:

CHRISTIE COMEDIES
HAMILTON COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
EARL HURD COMEDIES
TONY SARG'S ALMANAC
TORCHY COMEDIES
CAMEO COMEDIES

Every one of these motion pictures cost, to produce, as much in time, thought and money as was formerly spent only on feature pictures. Artists who have brought joy and laughter to millions will entertain you—such characters as:

Lloyd Hamilton
Bobby Vernon
Neal Burns
Dorothy Devore
George Stewart
Vera Steadman
Lige Conley
Jimmie Adams

and many others. The pictures are built up from genuinely humorous situations which are at the same time *possible* situations—ones you have been in yourself.

Maybe, too, you would enjoy scenic dramas like the WILDERNESS TALES, by Robert C. Bruce, or current news as portrayed in KINOGRAMS, or the fine screen presentation of THE ADVENTURES OF SHERLOCK HOLMES by Sir Arthur Conan Doyle.

They are all EDUCATIONAL PICTURES, and can be identified by our trade-mark on posters and lobby-cards in theatre entrances.

When You See This,
Go In - - -
It's the Sign of a
WHOLE Evening's Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
EXECUTIVE OFFICES—NEW YORK

ALL THE TWENTY-FOUR MILLIONS

Who will see THIS AD in

THE SATURDAY EVENING POST (November 4th Issue)

THE LADIES' HOME JOURNAL (Later Issue)

Enjoy a Real Good Laugh!

Book Educational's Nationally Advertised Short Subjects and—Let People Know You've Got 'Em

EDUCATIONAL FILM EXCHANGES, Inc. *E. W. HAMMONS, President*

A Sensational Box-Office Crash!

Shake Hands with Every Dollar in Your Town with This One

Naturally—It's an F. B. O. Release

Here, Mr. Showman, is a box office proposition with which you can lasso every loose shekel within a radius of twenty miles. It has EVERYTHING—and then some!

Rattling plot—lavish scenes—bizarre costumes—great suspense—great mystery—big love—big hate—together with truly amazing scenes revealing the furious night life of the wickedest city in the world.

This one has CLASS. But, more important still, it is EXPLOITABLE! Our special brand of super-showmanship and exploitation, provided in our big press sheet, will send it kiting across for a tidy profit. Book it RIGHT NOW!

Distributed by
Film Booking Offices
of America, Inc.

We sell showmanship and exploitation as well as motion pictures.

"The BROADWAY MADONNA"

DIRECTED BY HARRY REVIER

The Picture That Will Make You Get the Fire Dept's O. K. for Allowing You to Pack the Extra Crowds In

A Rippling Rollicking 5 Part Comedy

Old boy Bluebeard may have been the original lady-killer, but our hero could knock-'em-dead, too!

In Paris—home of pleasure and play, beauty and lure—with girls, girls, everywhere.

Until it got to be too much of a good thing.

So he ran away—straight into the arms of the only girl he ever really wanted to marry.

You've been looking for a novelty feature. Unusual, enticing, possessing the appeal which gets attention and attendance.

This is it. Five reels of romantic adventuring along the boulevards of Paris.

The posters match the sparkle of the action. Exploitation and advertising copy in the campaign book like this:

SMART as a gown designed by Poiret.

INVITING as a demoiselle's wink.

SPICY as a whispered scandal.

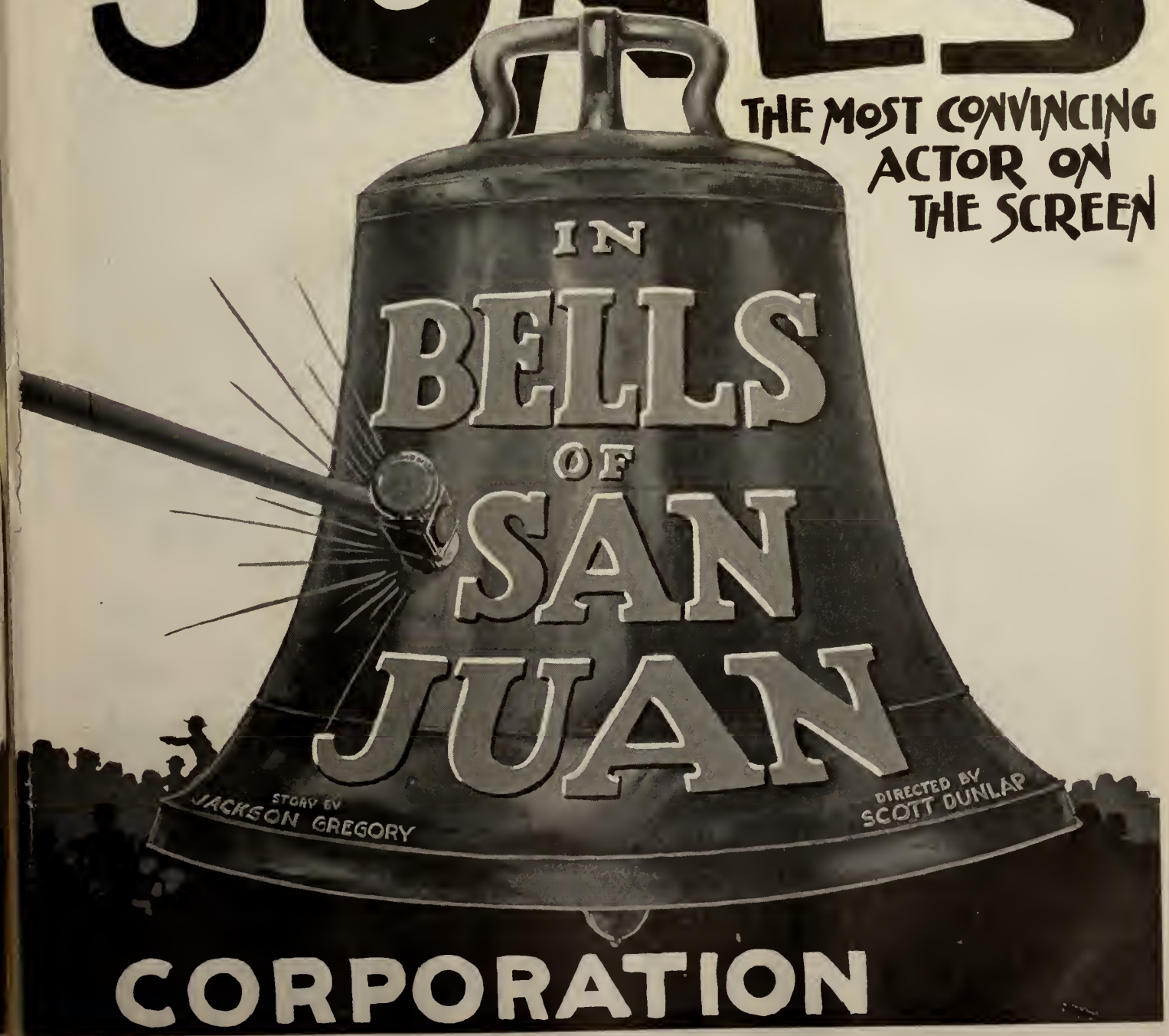
What a play you can make on "One Night in Paris!"

Boulevard and Cafe Life at its gayest

RINGS THE BELL IN
WILLIAM FOX PRESENTS
BOOK NOW
CHARLES JONES
IN BELLS of SAN JUAN
TODAY CHARLES JONES
FOX
IS INDEPENDENCE & STRENGTH
FOX FILM

YOUR BOX-OFFICE CHARLES JONES

THE MOST CONVINCING ACTOR ON THE SCREEN



CORPORATION

BOOM YOUR BUSINESS!

WILLIAM FOX presents

LUPINO LANE

IN

THE PIRATE

DIRECTED BY JACK BLYSTONE

You'll ROAR with laughter at the comedy and you'll laugh again when you check up the BOX OFFICE

FOX FILM CORPORATION

October

Moving Picture WORLD

Founded 1907
by J. P. Chalmers

Vol. 58, No. 9
Oct. 28, 1922

This and That

Dr. Ellis Parker Oberholtzer, for six years the Black Horse Trooper of the Pennsylvania State Censor Board, has written a book, "The Morals of the Movie."

The book, we can readily see, is destined to become the textbook and guide of advocates of censorship.

So, while the Doctor probably has no need of our aid in advertising his work, we feel called upon to urge its purchase upon all in the industry who find it necessary to deal with the censor and the would-be censor.

Any attempt to review the book can be summed up in a sentence:

"It has been published one year too late."

The Doctor is talking about a picture business that doesn't exist today; about pictures that are on the shelves and not the screens.

But, of course, reformers who use quotations from his book for years to come won't know that—nor care.

Practical and Constructive

An extract from the current report of the Cleveland Cinema Club will give an idea of the sort of constructive work that such local organizations can accomplish. The following paragraph tells its own story:

"Plaza—East 55th St.—Recommended investigation as dangerous in case of fire. Investigated by Executive Committee of M. P. T. O. A. and city officials. Condemned as unsafe. Building now razed."

The Cinema Club also watches pictures, and devotes considerable attention to the interests of children. Its general summary of production conditions at the moment will be found interesting:

"From this general study of the character of motion picture films shown in Cleveland and Northern Ohio, it will be seen that they are on the whole good, and that conditions are improving . . . We seem to have a healthy all-around growth of the maker, the exhibitor and the public."

Sam Bullock's Friends

The wearying "Don't! Don't! Don't!" of Dr. Oberholtzer's book throws into strong and welcome contrast the story of the Cinema Club movement out in Ohio.

Sam Bullock tells something of the story elsewhere in this issue. Sam calls the women of the Cinema Club his friends; and the women call Sam their friend.

Which sums up the tale. The women of Cleveland, through their Cinema Club, offered sincere and hearty co-operation to the exhibitors in furthering the cause of better pictures and better theatres. The exhibitors reciprocated with equal sincerity and heartiness.

And the results have been wonderful.

Now the Cinema Club idea has spread through the State—soon it will be national. What a contrast this hand in hand co-operation presents to the bickering, quarreling and eternal warfare that goes on between the industry and political censor boards.

And what a weapon the censors will have to face when these thousands upon thousands of women rise in their might!

The Matter of Rentals

A chat over the luncheon table with Jimmie "Goldwyn" Grainger the other day brought out an interesting point.

"I have never had any patience," said Jimmie, "with the film salesman or manager who thinks that all exhibitors spend their time twenty-four hours a day on the thought, 'How cheap can I buy my picture?'

"I have always found that when you have a real showman's proposition to offer, with the money-making possibilities patent on its face, you will find the successful exhibitor more than willing to meet you half way on the matter of price. He haggles most when he isn't sure of his judgment and what he is buying. But offer him a picture that he just feels will whoop things up for his box office and you'll find price the last thing to talk about."

Score one for the fair-mindedness of exhibitors. On the word of Jimmie Grainger. Who knows exhibitors. And exhibitors know him.

Robert E. Welsh

Challenge Renewed

Cole Asks Censorship Advocate Concerning Improper Films

General Charles H. Cole, chairman of the Committee of Massachusetts Citizens Against Censorship, has renewed his challenge to B. Preston Clark, leading advocate of censorship, to make good his assertion that improper films are being shown in Massachusetts at the present time, or to retract the statement made by him in speeches and literature sent out by his organization.

Cole's original proposal to Clark was that both should join in inspecting any improper film and, if such was found, to bring action jointly for prosecution under the present State law. Cole asked also that a committee from the Federated Women's Clubs accompany Clark and himself to view whatever film Clark might name as objectionable. The Federated Women's Club leaders have agreed to appoint a committee for this purpose.

Clark failed to name any film that he believed to be in violation of the law and dodged the Cole challenge by saying that he had always refrained from expressing his opinion about any film because such "well-meant action has merely swelled the box-office receipts."

Declaring that "you have no copyright on decency," Cole in his latest note demands that Clark make good his assertion.

Praises Film Actors

Will Rogers Says They Are Church-Going Folk

Will Rogers was a guest of the A. M. P. A. at its weekly luncheon at the Cafe Boulevard on Friday, Oct. 13. Vice-President Victor M. Shapiro presided in the absence of John Flinn. Mr. Rogers was introduced by Harry Reichenbach. The guest of honor defended motion picture people. He said:

"There are some mighty fine people in Hollywood. I never had a better time, with better or more moral folks. You've got to live among them to know them. In the colony you will find a lot of old-time actors who have gone into pictures. They have their church in Hollywood, and in the mornings you will see 700 or 800 people flocking to it. Of that number I expect 400 belong to the motion picture profession."

Lorch Named

Harry S. Lorch has been named as manager of Goldwyn's branch exchange at Detroit, succeeding F. J. Downey, who has been given other work in the Detroit territory.

Won't Review Case

U. S. Supreme Court Refuses to Go Further into Binderup Litigation

The United States Supreme Court, Washington, D. C., this week refused to review the case of Charles G. Binderup against Pathe Exchange and others. Binderup, who was an exhibitor at Minden, Neb., brought suit to recover threefold damages in the sum of $750,000 for injuries due to an alleged illegal combination and conspiracy in violation of the act of Congress known as the Sherman Anti-Trust Act. He operated several theatres in the state of Nebraska and also booked films for other picture houses within the state. The defendants in this case were members of the Omaha Film Board of Trade.

Binderup charged that the defendants destroyed his business and obtained control of the motion picture industry, combining, federating and conspiring to commit a large number of alleged illegal acts causing injury to him, the principal act alleged being that each and all of the defendants conspired and agreed to refuse to lease, sell or deliver to him any motion picture films upon any terms or conditions whatsoever at any time.

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Editorial Staff: Robert E. Welsh, editor; John A. Archer, managing editor; Epes Winthrop Sargent, exploitation; F. H. Richardson, projection; E. T. Keyser, equipment; Charles S. Sewell, reviews; Roger Ferri, independent productions; Sumner Smith, regional news; T. S. da Ponte, producers news, and A. Van Buren Powell, Straight from the Shoulder Reports.

Manager of Advertising: Wendell P. Milligan.

Manager of Circulation: Dennis J. Shea.

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Other Publications
Cine Mundial (Spanish). Technical Books.

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Member National Publishers Association.

Made Aid to Lasky

Victor H. Clarke to Relieve Famous Players' Official of Detail

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announces the appointment of Victor H. Clarke to the position of assistant to the first vice-president.

It is Mr. Lasky's desire to maintain closer contact with writers, directors and stars and also to be able to devote a greater amount of time to the consideration of the big productions which are now being made and which will be made in the future. The large amount of detail has made it difficult for Mr. Lasky to give the attention to these matters that he would like to give, and the appointment of Mr. Clarke will relieve the situation considerably.

It is made clear that the advancement of Mr. Clarke in no way affects the position of Charles Eyton, general manager of the Lasky studio.

Victor H. Clarke went to Hollywood over a year ago as special representative of the production department. Prior to his coming to the Coast, he spent three months at the Long Island Paramount studio completing construction.

Makes Promotions

Hiram Abrams Announces Advancement for Several Exchangemen

Hiram Abrams, president of the United Artists' Corporation, announces the following promotions in his organization:

C. E. Smith, formerly sales manager of the Chicago exchange; T. Y. Henry, formerly sales manager of the Kansas City exchange, and Joseph K. Burger, were made assistant general sales managers with headquarters at the home office, 729 Seventh avenue; and also that R. K. Evans, formerly sales manager of the Cleveland exchange, was appointed general manager of all the United Artists' exchanges in Canada with headquarters at Toronto.

E. J. Eichenlaub was appointed sales manager of the Chicago exchange, Maurice Safier was appointed sales manager of the Cleveland exchange and F. B. MacCracken was appointed sales manager of the Kansas City exchange.

Armstrong Promoted

Edward Armstrong has been promoted to be assistant general sales manager for Universal, with particular charge of the West Coast exchanges. Mr. Armstrong was formerly district manager of the Pacific Coast exchanges.

U. S. Asks Screen's Aid for National Welfare

Requests Theatre Owners' Help in Directing Immigration

(By Wire to Moving Picture World)

SYDNEY S. COHEN, national president of the Motion Picture Theatre Owners of America had an important conference with Secretary of Labor James J. Davis at Mooseheart, Ill., yesterday, on matters affecting the co-operation of all theatre owners with this federal department in the work of aiding the advancement of progressive public programs.

Secretary Davis was accompanied to Mooseheart by Assistant Secretary Henning. General Manager A. J. Moeller, Chairman M. J. O'Toole, of the National Public Service Department; National Director W. D. Burford and State Executive Board Member J. J. Rubens, of Aurora, were with Mr. Cohen. The conference was held in the Administration Building at Mooseheart.

Special reference was made to use of the motion pictures in diversifying immigration. Secretary Davis is doing commendable work in this relation, having studied every phase of this question until he has become exceptionally expert in the matter. He has set in motion the energies of his department toward making the location of the immigrant here fit into the economic needs of the country and the special welfare of the newcomer. To put into such practise such plans as he has in mind and avoid appearing dictatorial in the matter the public must be advised of the moves in prospect and brought into sympathetic co-operation with them.

Secretary Davis hopes to so direct the immigration stream that further congestion of crowded centers will be avoided and agricultural and industrial needs in other places cared for.

The co-operation of the farm organizations, city officials and civic bodies will be needed to make these plans effective and Secretary Davis expects, through the theatre screen service, to carry this message to millions of Americans.

This public service in the theatre will enable Mr. Davis to move forward along these commendable lines so rapidly that he will accomplish during his term of office what would, under other conditions, require a much longer time. The energies of the Department of Labor will now sweep the United States in establishing every necessary local association to meet the needs of this program. This is rendered especially important now in view of the speeding up of industrial activities everywhere and the need for labor in manufacturing enterprises and on farms.

Secretary of Agriculture Wallace will also co-operate in this work.

The Theatre Owners of Milwaukee and adjacent sections in Wisconsin held a well attended and enthusiastic meeting at the Hotel Maryland on Friday. F. J. McWilliams, state president, and one of the leading theatre owners at Madison, Wisconsin, presided, and a number of instructive addresses featured the meeting.

Mr. Cohen spoke on the accomplishments of the national organization, showing where the same exceeded all expectations and constituted real protection and business insurance for the theatre owners. He complimented the officials of the Wisconsin state body on the wonderful efficiency of their organization.

A. J. Moeller told of the advances made by the department of music of the Motion Picture Theatre Owners of America.

M. J. O'Toole spoke on public service work in the motion picture theatre and told how this helpful co-operation with the public and all official and civic bodies was now being maintained.

Mr. Cohen and his party are on their way now to Excelsiors Spring, where the annual convention of the Motion Picture Theatre Owners of Missouri will be held Tuesday, Wednesday and Thursday of this week.

Is Lost Without It

HAMMOND THEATRE
Harry N. Lamere, Manager

Ludlow, Vt., Oct. 16, 1922.

Chalmers Publishing Co.,
New York City.

Gentlemen: Enclosed find check for copy of Richardson's 4th Edition Handbook.

Had a copy of the third edition until June 1 of this year. Since then I have been "lost." Expect I'll find myself when I receive the fourth edition, which I understand is a wonder. Say, what would we country fellows do without Richardson's department and his handbook?

Yours truly,
H. N. LAMERE.

Bachmeyer Wins

Mae Murray Contest Nets $1,000 For Cincinnati Man

The $1,000 prize given by M. H. Hoffman, vice-president and general manager of Tiffany Productions, Inc., to the Metro district manager doing the greatest amount of business in Mae Murray's pictures, in proportion to territorial quota, was won by W. C. Bachmeyer, of Cincinnati, and the branch manager's prize of $500 was won by C. E. Almy, of the Metro exchange in Cleveland, Mr. Hoffman advised the Metro home offices this week.

The Tiffany productions for Metro, presented by Robert Z. Leonard, are "Peacock Alley," "Fascination" and "Broadway Rose."

As Jacob Fabian Sees It

Jacob Fabian, president of Associated First National Pictures, Inc., of New Jersey, and second vice-president of First National, is a showman of much experience. What he has to say here is short and to the point. Read:

* * *

The season will be prosperous for those exhibitors who have the big productions.

* * *

The outlook is good because people have the money for real attractions, and there should be more this season than ever before.

* * *

Business conditions are becoming better and people are reacting more quickly to the better pictures.

* * *

As an exhibitor, I would say that the prosperity of the industry depends on the producer making better and bigger pictures. The exhibitor wants the best. Last season he was miles ahead of the producer in his readiness to handle the best.

* * *

Give the public what they want and they are sure to respond. *Please* tell certain producers to stop bluffing and make *real* attractions. What makes a real attraction? The question always starts a fight, so I'll stop.

Files Answer to Suit

Says Action Was Brought Merely to Annoy Defendant

Answer to the suit brought in the New York Supreme Court, by the Elwood Amusement Corporation, against the Associated First National Pictures, Inc., Mitchell H. Mark Realty Corporation, and David P. Howells, Inc., which seeks to prevent defendants exhibiting the motion picture version of a German drama "Samurun," has been filed in the County Clerk's office by David P. Howells, Inc.

The answer avers the literary work or story on which the motion picture is based was published in various parts of Germany, and that it was "abandoned to the common and public use and enjoyment," and that the Associated First National acquired the rights to present it in motion picture form here in a legal and legitimate manner. On the other hand, the answer charges that the Famous Players-Lasky corporation in the fall of 1920, attempted to purchase in Germany the rights which Associated had succeeded in purchasing, and failing in this, endeavored to get Associated to give up its rights to the Famous Players Corporation, or go into a scheme for the sharing of the profits of the picture with them, threatening it is alleged if Associated failed to do this that litigation would follow over the rights, which offers and threats it is alleged Associated ignored.

It is further charged by Benjamin F. Howells, who makes the affidavit, that the Famous Players, which he says owns the stock of the Elwood Amusement Corporation, caused its subsidary to purchase the alleged rights of Nathan Burkan, the lawyer to the picture, and got them to take the assignment "merely to harrass, annoy and revenge itself on these defendants." The answer finally holds defendants' motion picture production in no way, or manner resembles the production of plaintiff, except that both productions are based upon the same ancient legends, and therefore, the Howells concern asks that the complaint of the Elwood concern be dismissed.

Goes Into Real Estate

C. H. Christie Forms Company in Los Angeles

Charles H. Christie, prominent motion picture producer, heads the latest real estate organization to be formed in Los Angeles. It will be known as the Christie Realty Company, and consolidates into one organization all of the realty activities in which Mr. Christie and associates have been engaged for the past two years.

The purposes of the new organization, capital of which is already subscribed and paid in, are to acquire and develop property in Hollywood and adjacent territory on a large scale.

Powers Goes Abroad

P. A. Powers, managing director of the Film Booking Offices of America, sailed on Friday, October 13, for Europe, on the S. S. Berengaria. Mr. Powers will be gone several weeks.

Rules Against Tax

Judge Holds City's Tax On Theatre Tickets is Illegal

The cities of the Province of Saskatchewan have no right to collect an amusement tax through local theatres, according to a decision handed down by Justice Ousley at Moose Jaw, Sask., on October 3, in an action entered by Walter Clarke, an exhibitor of Moose Jaw, to have the municipal by-law passed by Moose Jaw to collect a tax on theatre tickets declared invalid and set aside.

This important decision constitutes a victory for the moving picture exhibitors of the Province.

Against Censorship

Organized Labor Wants it Banned at Coming Election

Condemnation of moving picture censorship is contained in a pamphlet issued by the Allied Printing Trades Council of New York State, which urges organized labor to stand solidly behind the Democratic candidates in the coming New York State elections.

The Council urges that all theatre owners use their screens to support the Democratic ticket, stating that theatre owners will greatly benefit by a Republican defeat, as the latter party, the Council states, has refused to make any mention of censorship in its platform, while on the other hand the Democratic party is making an issue of the matter, and is directly arrayed against censorship.

Grimm Returning

Ben H. Grimm, who left the Universal in New York last March to organize the publicity and advertising departments of the European Motion Picture Company, Ltd., Universal's British distributors, is soon to return to New York.

Talmadge Biography

A new volume, "The Talmadge Sisters," written by Mrs. Margaret Talmadge, mother of the three stars, is now available. With the purpose of narrating the struggle and final success of Norma, Constance and Natalie the book is said to be a rarely truthful account. Henry Bee Company is the publisher.

On Way West

Having completed his business at the home offices in New York, Myron Selznick, president of Selznick Pictures Corporation, and personally in charge of production at the West Coast studios, is now on his way back to Los Angeles.

Picture Engineers Hold Big Rochester Meeting

Many Important and Illuminating Papers Are Read

THE Society of Motion Picture Engineers held its regular fall meeting at Powers Hotel, Rochester, N. Y., October 9 to 12 inclusive. There was an attendance of about sixty representative men. The program was remarkably complete, both as regards instructive papers, discussion and entertainment.

Among the prominent ones present were Frank Renbusch, George K. Spoor of the Spoor Carbon Company; Charles Dentelbeck, supervisor of protection Paramount Theatres, Ltd., Toronto, Ont., A. J. Campe, past-president of the Society; William V. D. Kelley, who has done so very much to make nature available to us in natural colors; Max Mayer whom you all know; Dr. Henry Phelps Gage, who is a firm believer in prizma condensers; R. S. Peck, director of exhibits and publicity bureau, Department of Trade and Commerce, Ottawa, Canada; R. M. Hill, theatre equipment engineers for the United States Army and George Blair, without whom no meeting would be complete.

Among the exceedingly interesting demonstrations staged before the meeting was one by Sander Stark entitled "The Demonstration Model for Showing Lens and Condenser Action in the Motion Picture Projector," another by L. A. Jones and J. I. Crabtree showing a new sensitometer for the determination of exposure in positive printing, still another was "Problems in Processing of Motion Picture Film" by M. Briefer, and the demonstration of a new film waxing device now being perfected by the Eastman Company. This device deposits a very thin line of hot wax along each line of perforations which it is claimed spreads out under pressure of the tension shoes and does the trick effectively.

Among the papers, all of which were well received, was one by Dr. Herman Kellmer entitled a "Motion Analyzer," another by A. D. Hitchens, entitled, "Method of Using Miniatures and Models for the Introduction of Extra Detail In Motion Pictures," a most interesting paper by Carl Anderson, entitled, "Pedagogical Motion Pictures," a paper entitled, "A Split Aspherical Condensing Lens," by Frank Benford, and another by F. H. Richardson, entitled, "Practical Effects of Distance of Projection and Projection Angle on the Screen Image."

The election of officers resulted as follows: president, L. C. Porter, re-elected; vice-president, Dr. Herman Kellner, Rochester; secretary, P. M. Abbott, New York City; treasurer, W. D. Cooke, New York City; member Board of Governors, Dr. Mees and William V. D. Kelley.

In the line of entertainment, the meeting was something even more than a success. First, they took us through the plant of the Bausch and Lomb Optical Company in which we saw a huge pot of white hot stuff which we were assured was glass. They pulled the pot out from a furnace, dumped the contents on a huge steel slab and ran a steel cylinder over it, squashing the mess out into a gigantic sheet of red hot liquid which was then shoved into a furnace. After this stunt, the assembled multitude walked and walked and walked and walked. Personally, the writer is firmly convinced that the Bausch and Lomb plant extends over half the state of New York, and that, judging by what he saw, the company ought to sell lenses by the bushel basket, instead of by the dozen.

The process of grinding was intensely interesting, and very different from anything we of the outer world had imagined.

The trip through the plant, taken as a whole, was very interesting.

We were also taken on an instructive tour of the new Eastman Theatre. The result of our observation will be given in due time in the projection department.

The evening of the second day the members were entertained at a splendidly staged dinner at the Rochester Club, followed by dancing.

One of the afternoons was devoted to a trip through Eastman Kodak Park, where the cameras we all love so much and swear at so enthusiastically when they go wrong, are made. We were shown through the entire plant, and, I believe, saw more red-light than any of us ever imagined existed. We viewed the washing of the cotton, the disintegrating of the silver into silver salts, the making of the film and its perforating and packing. We went through the research laboratories and saw therein more wonders than Solomon of old ever dreamed of. Incidentally in the aforesaid laboratories we witnessed a demonstration of a lamp said to produce 52,000 candle-power. I tried to secure a tallow candle with which to check up this statement, but none could be found.

The next meeting place will be Atlantic City next Spring.

F. H. Richardson.

How Long Should a Feature Be?

Next week we will publish a few of the interesting letters received from exhibitors in response to the recent editorial discussing the length of features and the problems faced by exhibitors in balancing their programs.

One exhibitor writes: "You have certainly struck a live subject."

That's what it is. Watch for the letters next week!

Seek Co-operation

Cinema Club Calls Conference With Better Films Advocates.

Believing that the motion picture industry can be benefited by co-operation of those within and without its ranks the Cleveland Cinema Club called a convention at the Hotel Statler, Cleveland, Oct. 6 and 7, inviting the advocates of better films of Ohio and adjacent territory to a conference.

The Cleveland Cinema Club has been noted in the past for its unflagging interest in the industry and its constructive policies, according to Sam Bullock, one of Cleveland's prominent exhibitors, and its calling of the conference is evidence of the capable manner in which it constantly is on the lookout for opportunities to bring the public and the industry into closer co-operation, it is stated.

Among the prominent speakers at the conference were Mrs. Elmer G. Derr, president Cleveland Cinema Club; Sam Bullock, state organizer Motion Picture Theatre Owners of America, and M. J. O'Toole, chairman committee on public service, Motion Picture Theatre Owners of America.

Inquiry Received

The Department of Commerce, Washington, D. C., has issued the statement that it has received an inquiry (No. 3950) from Czechslovakia for American motion picture films. It is also stated that a film agency is likewise desired for American offerings.

Middle West Mayors Welcome Theatre Owners' Co-operation

Excelsior Springs, Mo.,
October 17, 1922.

(By Wire to Moving Picture World)

THEATRE owners, public officials and leaders in civic bodies in Kansas City, Mo., and Kansas City, Kansas, tendered a reception to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, at the banquet hall in Hotel Baltimore, Kansas City, last night.

Mr. Cohen was accompanied on his visit to the Kansas City and Missouri exhibitors by General Manager A. J. Moeller and M. J. O'Toole, chairman of the Public Service Committee of the national organization. Lawrence M. Goldman, of Kansas City, and secretary of the Motion Picture Theatre Owners of Missouri presided at the speaking exercises which followed the dinner. One of the principal speakers was Mayor Frank Cromwell, of Kansas City, Mo. He praised the picture theatre as a community center and said that when he was running for office all of the newspapers in Kansas City opposed him and that he brought his messages on reform city government to the people through the screens in the theatre, and won out by a good-sized majority. He told the exhibitors that he believed they were real community leaders and should assert this prerogative in helping to advance the interests of their respective communities. He welcomed the co-operation of the theatre owners in everything that would advance the welfare of Kansas City and his people, and said they were giving wonderful service in this connection.

Mayor Burton, of Kansas City, Kansas, declared that he considered the picture theatre screen one of the greatest mediums of expression known and said that it was destined to do more to advance the interests of nation, state and community than any other publicity feature now in the service of the people.

Both mayors spoke against censorship of the screen. Mrs. Ess, former president of the Women's Federated Clubs of Missouri, and a leader in women's activities in the state, made an excellent speech in which she congratulated Mr. Cohen and other theatre owners on the advances made and believed the theatre owners acting with the public were the best censors.

Mr. Cohen made an interesting address, in which he told of the activities of the Motion Picture Theatre Owners of America and the different state bodies.

Mr. O'Toole spoke on public service work in the theatre and Mr. Moeller on movie chats, the screen organ of the national body. He also told of the great advances made by the organization in its music department.

Laemmle Sees No Reason for America to Fear German Competition

WHERE there is a scarcity of beautiful women how can you expect great pictures to be produced? That, virtually, is Carl Laemmle's reassurance to American producers who are afraid of the popularity of German productions in this country.

After spending three and a half months in Europe with a view toward making pictures abroad, Mr. Laemmle expresses his belief in the impracticability not only of such a plan, but of Germany making pictures for the American market.

"They are trying to make up for the lack of physical charm of their players by using elaborate costumes," he explained, in a recent analysis of the foreign policy. "Because a few German pictures, made good here not because of, but in spite of the use of period costumes, the impression seems to prevail over there that this is the type of attraction which American audiences prefer.

"While I was not there for the purpose of studying foreign productions, I had occasion to see a number of examples of what they are making, presumably for the American market. I can honestly say that with the exception of one production, 'Peter, the Great,' made by some one with an unpronounceable Russian name, I did not see anything that will appeal to American tastes.

"In Vienna, Eddie Laemmle, my nephew, tried for three weeks to assemble a cast for a picture which he hoped to make there. It was impossible. He could find none of the types that are popular here. On my travels, I noticed only one actress attractive enough to be a success on the American screen. I expect to sign her up a little later."

Mr. Laemmle states that England is by far the most advantageous of the foreign countries for making American pictures. Within a year he expects to start the reproduction of an English novel, using a cast composed partly of Americans, and the rest, British. The use of English settings, he believes, will lend an atmosphere that will be novel and popular, and the English actors and clothes, he thinks, will be an additional attraction.

F. E. Woods Resigns

Leaves Famous Players to Head Own Production Unit

Notice of the resignation of Frank E. Woods from the Famous Players-Lasky Corporation was received Thursday. A telegram to the New York office of the corporation from Jesse L. Lasky in Hollywood, confirmed the report. Mr. Woods was supervisor in charge of the Paramount West Coast Studios. His resignation will take effect November 11.

Mr. Lasky's telegram said: "By mutual consent there has been arranged for Mr. Frank E. Woods to terminate his employment with the Famous Players Corporation, November 11.

"I understand that Mr. Woods is planning to head a production unit of his own. In leaving this corporation, after years of faithful service, he has the best wishes of myself and my associates."

Two More Join

First National and D. W. Griffith, Inc., Come Into M. P. P. D. A.

The Motion Picture Producers and Distributors of America, Inc., added two more to its list of members Monday when D. W. Griffith, Inc., and Associated First National, Inc., were elected to membership.

This brings the total number of units in the organization to 13, leaving only two or three of the largest still outside its ranks. Those which have not joined, but which, it is understood the organization hopes some time to enumerate on its list, are United Artists and Pathe, and probably Hodkinson.

Butler Tells What He Thinks About Film Making of Future

ELLIS PARKER BUTLER, author, has been making a painstaking, unbiased study of motion pictures, says First National. From that study he has evolved some ideas which will prove of great interest to persons in every branch of the industry, it is stated.

Mr. Butler believes that neither those who consider the motion picture a method of showing a drama on the screen nor those who consider it a method of presenting a story by means of action pictures are right. He sees the motion picture as a new method of conveying one man's ideas to another man, whatever those ideas may be. Speech, he points out, is one method, printed pages are another method; the motion picture is a new mechanical method of telling a story that was formerly spoken or printed.

Recently Mr. Butler witnessed a special showing of Constance Talmadge in "East is West," a First National attraction, and was so delighted with it that he has been invited to tell the people of America about "East is West" in a series of advertisements to run six consecutive weeks in the Saturday Evening Post. This will be the first time that an author of national reputation has written the National advertising for a motion picture.

In view of his great interest in motion pictures and the fact that he has made a deep study of them he was asked to outline his impressions of the screen as he has found it.

"The thing desired by all," he said, "seems to be some sort of picture that will suit every man, woman and child that happens to enter a motion picture theatre. Some folks seem to think that 'movies' are hopeless and helpless because every picture produced does not please every man, woman and child that sees it. I can't agree with that.

"I do not like to say what the outcome will be, in pictures. It is probable that in time certain producers will make one kind of picture and be known as doing so, and another producer make only another kind and be known for making that kind. Each will have his own faithful audience. Then certain houses will show one type of picture and another lot of houses will show another kind. If I like 'dime novel' pictures I'll go to the 'dime novel' picture house. And if I like more intellectual stuff, or finer acting, I'll go to the house where I can be sure to see that.

"Already this separation into types is under way, I think. There are small theatres that show only the blood and thunder pictures. There are houses that make a point of showing on Saturday afternoons only pictures and comedies that strongly appeal to young boys and girls—clean, vigorous pictures of the strenuous action sort, with no sex problems or complex social themes.

"What I mean is that pictures will probably fall into groups, just as the magazines have."

No Let-Up in Fight on Censorship

ONE of the plans adopted to draw public attention to the fight against moving picture censorship, which comes before the people on referendum vote on November 7, is embodied in a card that is being generally distributed throughout Massachusetts. On one side is a cartoon, representing a "censor," clad in Puritanical garb, with an exaggerated nose that appears capable of poking into everybody's business, wading through a sea of mud that is labeled, "political mire," and with quantities of this mire dripping from his hands.

On the reverse side is the following: "Do you want one man in Massachusetts, politically appointed, to decide for you what pictures you may see? The censorship folks say it is unnecessary to censor their Grand Opera, with seats at $10 each. But these same stories in motion pictures at popular prices must be censored and picked out by them. The opening attack on Free Speech and Free Press is being started in the proposed censorship of the movies. The American public is the real censor for the motion picture, just as it is for the press and the pulpit. Let the people pick their own pictures. Vote NO on Referendum No. 3, November 1, 1922."

The Boston Telegram has now joined in the campaign against movie censorship and in a recent editorial it declares that "fundamentally it goes to the very roots of American representative government and American independence. There is a limit to all things, and when that limit is reached, there is bound to be a reaction more damaging than any degree of freedom in the first place. The limit in the question of censorship is reached. Let the movies alone."

Monte Blue Injured

Runaway Horse Drags Moving Picture Star 200 Feet

News has just reached New York from San Juan, Porto Rico, of an accident in which Monte Blue, well known picture star, received painful injuries. Mr. Blue has a prominent part in the cast of the second production which Edward MacManus is making for Associated Exhibitors.

Mr. Blue was tied to the saddle-horn and was dragged two hundred feet before the rider could bring the animal under control. No bones were broken but the actor suffered severely from shock.

Changes Announced

Hodkinson Tells of Additions to Its Personnel

The W. W. Hodkinson Corporation announces the following changes in the personnel of the organization throughout its territorial offices.

Miss R. A. McNulty becomes office manager of the Boston Exchange, succeeding J. M. Cummings, who has resigned. Mr. C. M. Miller entered his duties as office manager of the Dallas branch, while H. L. Bozeman becomes identified with a similar position with the New Orleans branch. Mrs. F. Baker becomes office manager of the Oklahoma City branch.

Plans Discussed

Discussion relative to tentative plans for the production of films for schools and colleges was held at the headquarters of the Motion Picture Producers' and Distributors' Organization, New York City, Thursday.

Among others at the meeting were Will H. Hays, and Dr. William B. Owen, president of the National Education Association.

Regional News and Gossip

Conducted by SUMNER SMITH

There's a Moving Picture World representative in every exchange center—at your service. Just a part of the all-round service of The Complete Trade Paper—Regional in News Value; National in Service. If our representative in any territory can help you in any way call on us.

Hamrick, Showman 14 Years, Now a Power in Northwest

AN interesting figure is that of John Hamrick, an old timer who has grown with the industry until he represents a power in the Northwest. Fourteen years ago in Kansas City, John Hamrick, then a builder, began to see a future for films. There was but one company in town, the Yale Amusement Company, which operated two houses.

Selecting the most prominent available location, at Twelfth and Walnut streets, Mr. Hamrick set three shifts to work remodeling a space 18 feet by 77 feet. At the end of that week the Sapphire Theatre opened for business. It was complete even to the electric sign. The Sapphire seated 184 persons and 5 cents was the admission charge, for two single reel pictures.

In those days overhead was not what it is now, but—neither were admissions. A piano was the sole music accompaniment. His doorman was also the soloist. One unhappy day, the soloist developed a cold and could not sing. Mr. Hamrick admits to considerable anxiety and difficulty trying to secure another singer to put the show over. It seemed useless to try to do business without the illustrated song number.

After about a year, Mr. Hamrick sold the Sapphire and secured a location at Budd Park, where he erected the first "tent" show in Kansas City. Benches and a sawdust floor seemed to appeal to the summer amusement seekers, and he did a land office business for two summers. One day Mr. Hamrick put on a three-reel show. Comment was not long in coming. On his way out a steady patron laid a friendly hand on his shoulder.

"Your show's good, John, but it's too long," he advised.

At the end of his second tent show season, Hamrick sold out and built a frame theatre on the next lot. He called it the Budd Park Theatre. From this location he moved closer in, built the World Theatre at Eighth and Highland. This was a large house, having 600 seats. He closed during the summer months, operating a sort of tent "annex" on an adjacent lot. He operated the World until 1911.

Because an exhibitor could not charge over a nickle and stay in Kansas City, Mr. Hamrick went west. He heard that a few 10 cent shows were operating successfully in Seattle, sold his Kansas City house and moved to Seattle. Here he built the Queen Anne Theatre at Queen Anne avenue and Boston street.

In 1913, Mr. Hamrick sold out and again moved to a downtown location, building the Colonial Theatre at Fourth avenue and Pike street. During 1916 he sold the Colonial, remodeling the Melbourne, another downtown house, which he rechristened the Rex.

In 1919 there came an excellent opportunity to sell the Rex, which he did, subsequently building the beautiful Blue Mouse Theatre at Fifth avenue and Pike street, which he has operated now for over two years.

Since the Seattle Blue Mouse has proven such a success, Mr. Hamrick has bought and remodeled the Globe in Portland, which became the Second Blue Mouse; the Apollo, Tacoma, also rechristened, and built and recently opened the Astoria Blue Mouse. In the latter city, Si Danz, who operated the Liberty and Star Theatres, sold out to the Real Arts Theatre Co., of which Mr. Hamrick is managing director.

'Twas Just Thirty Years Ago Finley Showed Dewey Parade

HOW many exhibitors today can go back to the days when the Dewey Parade was flashed on the screen, or when the Serpentine Dance, or the Bowery pictures, or Fox and Lewis in their kissing scene, aroused all sorts of enthusiasm?

Not many, although Albany, N. Y., includes one man, William Finley, who, thirty years ago, traveled over New York State and with a sort of home made machine, patterned after the Pathe product, showed in churches, halls or barns.

Mr. Finley, with an inventive turn of mind, and with the assistance of a man by the name of Newton, decided that he could construct a machine quite as good as Pathe and still not infringe upon the patented rights.

The machine was produced and for years Finley, with a one-horse rig and kalsomine tank strapped behind, toured the state, charging 35 cents admission to an evening's show, in which he was not only the operator and ticket-taker but also the singer for the illustrated songs.

"Those were certainly great days," said Mr. Finley. "Traveling with a horse, I was never able to bill more than two or three towns in advance, but even at that I managed to generally pack the places because of the very novelty of the motion picture at that time.

"The reels ran anywhere from 25 to 50 feet or so, and the program included a serpentine dancer, a railroad picture and a Bowery picture. Of course, when we came to showing in the churches, we cut out the serpentine dance and the Bowery pictures.

"The Dewey Parade was a big money maker for us at that time. It never failed to score a hit. The motion picture was so new at that time, particularly in the rural communities, that one was confronted by the argument that it was only 'another magic lantern show:'

"We used to use a sugar barrel or a bag to catch the film. Instead of a sprocket, our machine had a sort of clutch wheel with an eccentric which served to kick along the film in pretty good shape.

"As a general thing, we used to give them two or three songs during the evening. For instance, 'Sweet Adeline" and 'Goodbye, Little Girl, Goodbye,' were prime favorites those days, and when it came to the chorus we used to have the crowd right with us.

"There certainly have been some mighty big changes in the motion picture business since those days, thirty years ago," soliloquized Mr. Finley as he went back to his present day duties.

What Do You Think About It?

LAST week we gave you the story of John Karzin's life, from the time in 1905 he quit the restaurant business to become an exhibitor, up to the present day. It was interesting, wasn't it?

This week, on this page, we give you brief biographies of John Hamrick, now of Seattle, fourteen years an exhibitor, and William A. Butler, who fifteen years ago sold out his milk business and began exhibiting in Philadelphia. Two successful, worthy showmen! Also the reminiscenses of William Finley, who, thirty years ago, traveled New York State with a home-made machine and showed in churches, halls and barns.

Now don't you think that these sketches are exceptionally good exhibitor reading? We here on Moving Picture World think they are, and we'd like to have your opinion on the subject. Also, we'd like to have your exhibitor history, briefly written, for this series. Turn about is fair play, isn't it? If you enjoy the stories of others, why not let them enjoy yours?

Who is the Daddy of Them All? We'll find him, whether he's in the smallest village in Michigan or in a bustling Eastern metropolis. But you've got to help us.

Here's to find the oldest exhibitor, in years of service, in the United States. The senior, simon-pure, dyed-in-the-wool exhibitor. And when we find him, here's to him, the Daddy of Them All!—S. S.

Showman 15 Years

William A. Butler, who fifteen years ago sold out his milk business and entered the motion picture field with a 250 seat house, the Arcade Palace, at 2926 Richmond street, is today one of the leading and highly respected exhibitors of Philadelphia.

During Mr. Butler's career he has owned and operated the Arcade, Apollo, Clearfield and Edgemont Theatres, all of which he still retains as a fitting tribute to his progressiveness and success.

Mr. Butler entered the exhibiting business in 1906 and is still going strong. He has maintained an independent attitude and will continue this policy until he retires.

Pioneer Houses of the Early Days

These are the theatres that the Middle West boasted when the industry was young. John Karzin is the man standing second from the left in the door of the World Dream, which gave Karzin his start away back in 1906. On the left is Charles Schaefer, "head spieler" and advertising manager; next from the right is George Mills, and on the extreme right is "Doc," whose last name is not recalled on the roster of of the industry's famous, but who in the old days was also a "spieler," and a good one, too.

Atlanta Picture Houses Now Drawing Increased Patronage

"The Valley of Silent Men," which was the feature picture at the Howard last week, played to good business, though it is the concensus of opinion that the picture would have been more of a box-office success had it not followed on the heels of a perfect deluge of "Frozen North" pictures—and, too, it came along the first week of cool weather Atlanta has had this winter.

At the Metropolitan, Mae Murray in "Broadway Rose" played to good business, with an excellently built up musical score, prepared by Buel B. Risinger, and offered by the orchestra under his direction. Kinograms and a Christie comedy completed the program.

Bebe Daniels, in "Pink Gods," drew excellent business at the Rialto, the bill being completed by a Sunshine comedy called "Puppy Love" and a musical score, arranged by Charles Gesser, director of the Rialto Orchestra, which featured some very weird and fantastic African themes.

The Criterion Theatre closed forever, on Saturday, October 7, in a blaze of glory, with a return engagement of "The Storm" as the feature picture, and Lloyd Hamilton's "The Rainmaker" as an appetizer. It was an excellent week's bill.

The Tudor Theatre played three feature pictures last week—"What's Your Hurry?" to two days' good business; "The Sheik's Wife," to two days of exceptionally poor business, and "The Long Chance," starring Henry Walthall, to two days of unusually good business. Manager Jackson reports that Henry Walthall, despite his long absence from the screen, has by no means lost his grip on his public, and that his work in "The Long Chance" was quite as good as anything he has done in the past—which is high praise indeed.

William R. Bedell, manager of the Rialto Theatre, is all puffed up over the fact that he has booked "When Knighthood Was In Flower" for the first week in November.. He states aloud, and doesn't care who knows it, that this is one of the finest things that has ever come to the Silver-Sheet and he is planning to put it over big. It will be played as a regular two-performance-a-day show, at a dollar top.

J. Wright Brown, formerly with Southern Enterprises, in the Jacksonville field, has come to Atlanta to take the place in the home office that was left vacant when Mr. Bedell took over the Rialto.

Willard C. Patterson, of the Metropolitan Theatre, exploited "Remembrance" in a very effective way—with a set of chimes mounted on the Italian balcony which overhangs the sidewalk in front of the Metropolitan and had a musician playing old familiar airs—with "Love's Old Sweet Song" predominating. Great stunt,—caught 'em going and coming. Pat's stunts usually do, however.

James Jackson, of the Tudor Theatre, is all pleased and everything, reason for same being that William Oldknow, "Jim's" friend and "boss" for many years, and owner of the Tudor, has returned from a much-needed vacation abroad, and has some great plans for the Tudor this winter.

Albert Hill, of Southern Enterprises, has taken the place in Jacksonville that was left vacant by the promotion to the home office of J. Wright Brown, who replaced William R. Bedell.

Another landmark in Atlanta is gone. Much to the regret of picture fans, and "native sons and daughters," the Criterion Theatre, which was one of the first worthwhile houses built in Atlanta, is no more. The site has been leased to the L. K. Liggett Drug stores, and extensive alterations have been started by Charles Wimberly, builders. "The Criterion has outlived its usefulness as a picture theatre," said Willard Patterson, with very real regret when questioned about it.

Sol Samuels, who manages the Alamo No. 1, reports that business is excellent. He is running a well-chosen program of westerns, and comedies, and is most optimistic about the coming season.

George Kimball, of the Bonita Theatre, is not satisfied with putting on an excellent tab show—the current week's attraction being called "Laughter-Land"—but also runs a program of carefully selected pictures, and tries to always carry a Mack Sennett comedy if possible, for he says they always mean good business.

W. T. Murray, who guides the destinies of the Alamo No. 2, has booked "The Prisoner of Zenda," which has already played one week's engagement here, for a two or perhaps four day run, and is planning to put it over with a lot of pep.

John Thomas, of the Vaudette, insists that he is not related to the famous singer, John Charles Thomas, but evidently there is a great deal to be said about Manager Thomas, for the personnel of his house-force seem devoted to him.

The Howard Theatre has one of the best trained house forces of any theatre in Atlanta—and this is said in all sincerity and with due respect to the other houses. The Howard's house force is composed entirely of boys—there are two young men who alternate as ticket-takers, and the ushers range in size from two "demi-tasse" youngsters who don't look a minute over eight, or ten, at the most, to boys of sixteen and eighteen. They are buttoned into the smartest of dark-colored uniforms with quantities of silver buttons shining, and they are given regular Boy Scout training to teach them to stand erect, throw their shoulders back, and walk briskly. They are very smart, painstakingly courteous, obliging—in fact, to be attended to by them adds pleasure to going to the Howard, and they reflect much credit on Manager De Sales Harrison, and the Howard, as well.

Sam Hayes, for some time associated with Goldwyn Film Exchange here, has moved his pleasant smile and likable personality from the Row, and has gone over to the Lyric Theatre, where he holds a responsible position. He is very popular and everybody is glad to hear of his promotion, while admitting that he will be missed.

Manager Darley, of the Alpha Theatre, continues his program of "action-pictures," including westerns and serials. His Saturday morning matinees for the children rival in popularity those of the Howard Theatre, and the bill is as carefully selected for these shows as for the regular performances, and he has won the enthusiastic support of all the parents on his side of town. Which is a valuable asset indeed.

Baltimore Exhibitors Fight Increased Tax Assessments

A campaign to oppose the increased tax assessments that have been made on the business and theatrical properties located on Lexington street, between Charles and Eutaw streets, was to be considered at a meeting to be held by those interested on the Century Theatre Roof on Thursday afternoon, October 12, at 2 o'clock.

Charles E. Whitehurst, president of the Whitehurst Theatrical Interests, is heavily involved in the new assessment as three of the largest theatres in his circuit are located on Lexington street in the district where the reassessments have been made. He has loaned the Century Roof for the meeting and will be present at it.

All the business interests in the district interested have been notified by David Bachrach, photographer. Many appeals have been made to them before the Appeal Tax Court and most have been concluded and appeals from its decision must be taken to the State Tax Commission. A full record of reassessments on theatres will be given in the next story.

A petition has been filed in the Circuit Court of Baltimore City by William J. E. Diven, a stockholder in the Circle Theatre Corporation, of Baltimore, asking that a receiver be appointed and that an accounting be made. It is claimed in the petition that the officers and directors of the company have acted in bad faith and "allowed the securities and money of the establishment to be squandered and misappropriated."

According to the partial inventory of the property of the late Jacob W. Hook, who was interested in the Ambassador Theatre project, he left nearly $250,000. Mr. Hook was president of the Old Town National Bank and the Old Town Merchants' and Manufacturers' Association. He possessed 30 shares of Century Theatre preferred stock and 29 shares of its common, valued at $1,800.

Through the courtesy of Charles E. Whitehurst, president of the Garden Theatre Company and Louis A. DeHoff, booking manager of the Whitehurst Theatrical Interests, a moving picture performance was given at the Garden Theatre on Saturday morning, October 7, for newsboys with the Evening Sun newsboys' band furnishing the music

A First National Release

KEEPING IT HANDY TO THE CASH REGISTER

The First National publicity contends that keeping the plugger song for "The Eternal Flame" close to the register saved the clerks miles of walking each day. Note the display card above the register.

Finds 30 Cents in Pocket So Can't Be a Millionaire

Like many other newspaper announced picture projects, another million and a half moving picture promotion, announced in the newspapers last week, has been blown to the four winds.

On October 6, in the afternoon papers, and also in the Saturday morning papers, there appeared stories stating that James Carrigan, operator of the Aristo Theatre, at Second and A streets, a suburban house, had deals on for leasing of property at Fourth and Jefferson street, extending through from Green to Jefferson, for erection of a theatre to cost around $1,500,000, including lease costs.

However, on Saturday afternoon, newspapers carried a story in which Carrigan gave out a dictated statement reading, in part, as follows:

"I got up this morning and found myself a millionaire, but I found only 30 cents in my pocket. I always found that the newspaper reporters are a smart sort of people, but to write that Carrigan is a millionaire, prosperous, etc., they are surely on the wrong track.

"I have been in the show business all my life, and I have never seen that kind of money; sometimes I have eaten chicken, but the majority of the time it has been bean soup, and I have found very few beans in it.

"So please be kind enough to leave me in peace. By you advertising me on this basis I might lose the Aristo Theatre, because Walter Kohn, Max L. Simons, and also Cary Tabb, will have the impression that I am a 'high-flier' and have an exaggerated ego and that I own Louisville, Ky."

Some local interests believe that Carrigan upon finding that news of his plan had leaked out, decided to block the news, for fear that his deal might be checked. Others believe that it was as Carrigan said, merely a pipe dream from the start. The idea appears to be sound basically, only that the proposed location appears to be a little too far north of the center of things in Louisville.

It doesn't pay to leave watches and valuables in clothing hung up in locker rooms, closets, etc., about theatres. This will be testified to by Emil Greenberg, of the Kentucky Theatre, Louisville, who reported to the police authorities, that his watch and chain was lifted from clothing hung in a closet at the theatre.

Moving picture theatres of Western Kentucky are being used extensively just now by the tobacco growers who are organizing a pool or association of dark tobacco growers, similar to that of the Burley association in Central Kentucky, which has been very successful. At Paris, Tenn., the Dixie Theatre could have used a building stretcher recently in taking care of the jam of tobacco growers who came to that house to hear the organizers of the pool talk.

The Kentucky Theatre, Louisville, which opened for business on Oct. 8, 1921, with its first show, is celebrating its first anniversary this week, using the "Four Horsemen," as the attraction. This theatre has done very well second run material at popular prices. It has booked for showing such pictures as "The Eternal Flame," "Her Gilded Cage," "Nice People," "Fool's Paradise," "Blood and Sand," and "Grandma's Boy."

Announcement was made in Louisville on October 9, of an increase from $6,000 to $12,000 in the capital stock of the Educational Film Exchange of Kentucky and Tennessee, which has filed amended articles. The officers are Col. Fred Levy, President; G. A. Skinner, F. W. Hammons, and Lee L. Goldberg.

It is reported that the Gayety Theatre, on Jefferson, between Third and Fourth street, may be turned into a picture house.

The Jefferson Theatre, Louisville, formerly the Buckingham, after a bad career the past few years with pictures, burlesque, vaudeville, etc., has been turned into a boxing show house, a permanent squared ring having been installed, and seating arrangements changed materially, so that a better view of the ring is to be had.

Simon Switow, nephew of M. Switow, prominent theatre owner of Kentucky and Indiana, was married on Oct. 6, to Miss Francis Marcoffsky, of Louisville. Simon has been active for years in the management of picture houses and aiding his uncle in handling a string of houses.

C. H. Bean Is Re-elected

The questionnaire of the New Hampshire Federation of Woman's Clubs on the subject of moving pictures was endorsed at the annual meeting of the Moving Picture Theatre Owners of New Hampshire in session at Manchester. It was voted by the theatre owners to communicate with different organizations of the state in regard to co-operating for the betterment of conditions for all concerned in the state. The Grange, Parent-Teachers' Association and the Federation of Women's Clubs will be conferred with.

President C. H. Bean, of Franklin, presided. At the annual election of officers the choice was as follows: President, C. H. Bean; first vice president, J. E. Charbonneau, Manchester; second vice president, Herbert B. Daley, Claremont; third vice president, A. A. Davis, Nashua; fourth vice president, Fred Couture, Rochester; secretary, C. A. Riva, Tilton; treasurer, A. L. Couture, Manchester.

Members of the executive committee are Michael White, Dover; J. B. Hallisey, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; George Lapierre, Lakeport; A. M. Graves, Lebanon; George W. Yetton, Exeter.

An invitation was extended the exhibitors of Vermont to join the organization. The session attracted twenty theatre owners from all over the state.

New Clearance Schedule Pleases 'Frisco Showmen

Following a long period of controversy the San Francisco Film Exchange Board of Trade has adopted a clearance schedule for Greater San Francisco which is meeting with general approval from exhibitors. Downtown clearance against all theatres is now a minimum of twenty-eight days, except in the case of vaudeville houses, with a maximum clearance of sixty days from opening date where the subject is to be played one week.

A maximum clearance of 70 days is allowed where the subject plays more than one week and not over three weeks, and where the subject plays over three weeks a maximum clearance of forty-two days from closing date is allowed. The Mission and Fillmore districts are given a maximum of fourteen days clearance from their closing date against the Richmond, Polk Street, Haight Street, Castra, New Lyceum and Verdi districts.

Oakland first runs are protected against Berkeley and Alameda first runs only during Oakland first run. Berkeley and Alameda are permitted to start their runs the day following Oakland's closing run. Oakland first runs are granted a twenty-eight days clearance from opening day against Oakland's second runs, but after the second run no clearance is given. No exclusive contract shall be given anywhere in Greater San Francisco.

Herbert Rothchild, principal owner in the California, Imperial Granada and Portola Theatres, has returned from a business trip to New York.

S. S. Thellar, of Yreka, Cal., was a recent visitor in San Francisco and announced that changes were being made in his house there. He also plans to open a theatre at Marysville, Cal.

P. W. Brubeck, formerly of Modesto, Cal., has purchased the Majestic Theatre at Concord.

The Lincoln Theatre, San Francisco, has been remodeled and new equipment installed by G. A. Metcalfe. It was reopened recently by Enno Lion, of the Rex Theatre, Santa Clara, and E. Rosenthal, of the Washington Square Theatre.

C. A. Pendleton, of the Orland Theatre, Orland, Cal., was a recent visitor on Film Row and purchased considerable new equipment for this house.

The Auditorium Theatre at Grass Valley, Cal., has been closed for extensive alterations, including the removal of the balcony. The Strand Theatre is being used while remodeling work is in progress.

The Palmer Theatre Company has been incorporated with a capital stock of $25,000 by Robert A. McNeil, O. B. Attkinson, W. B. Attkinson and L. S. Hamm.

A First National Release

THIS KLANSMAN CARRIED THE FIERY CROSS

The Rialto Theatre, San Antonio, made cut-outs for "One Clear Call" and provided the mounted Klansmen with an American flag and an electrically lighted cross. The addition made a splendid flash.

Who Can Answer This Question?

Editor, Regional News and Gossip:

Have just read your article, "The Daddy of Them All," in October 14 issue of Moving Picture World. Have been at this game ever since the time when we stood on the sidewalk (with a megaphone) and yelled: "See 'Em Walk."

Am interested to know the location of the first motion picture show and date of opening. If you have this information, will you please give it to me?

Thanking you in advance for this favor, I am,

Yours truly,
C. R. SULLIVAN,
The Fair Theatre,
Marillo, Tex.

New 2,500 Seat House Opens in Kansas City to Big Trade

The formal opening of Kansas City's newest theatre, the Electric, 542-548 Minnesota avenue, was held October 19, according to A. F. Baker, manager of the new house. Details of the construction of the $500,000 building, owned by Grubel Brothers, were rushed to completion, in order that everything might be ready for the grand opening.

The Electric is said to be unsurpassed for beauty in either of the Kansas Cities. With its velvet carpets, magnificent mirrors, soft-hued lights, perfect harmony of blues, grays and golds, the theatre will be a delight to patrons. The theatre has three floors, the main floor, mezzanine and balcony, in addition to a nursery in the basement.

The foyer is finished in walnut and Verdi antique marble, while the lobby is in pink Verona marble. The seating capacity is 2,500 persons and the seats are mahogany with blue leather cushions, and blue leather backs. The main drop curtain of blue plush is 26 by 40 feet and was designed by Carl Boller, theatre artist.

The large dome, twenty-five feet in diameter, is one of the distinct features of decoration. From it will be suspended at a drop of eighteen feet, a chandelier with 100 lights. Art glass is used in the ceiling through which soft tints of rose, blue and lavender will show. Numerous side lights in polychrome fixtures will be an added note of decoration.

The rest rooms, smoking room and offices are on the mezzanine floor. At the rear of the theatre will be eight steel-enclosed dressing rooms. Each will have running hot and cold water, and numerous shower baths for vaudeville performers and employes.

The architecture of the exterior of the theatre is Spanish Renaissance. The management has secured the services of a ten-piece orchestra. The theatre boasts the largest pipe organ in this territory. This organ will be in charge of E. Morril Morre, a conservatory graduate. The policy of the theatre will be first-run high class attractions, supplemented by vaudeville and musical specialties.

Colored girls will serve as ushers. They will wear uniforms of gray silk poplin, trimmed with French blue, in harmony with the color scheme of the interior.

The bandit, who twice within a fortnight led in highway attacks upon C. H. Burkey, owner of the Summit Theatre in Kansas City, was believed identified this week as C. W. Carlson, 21 years old. Burkey, who made the identification shortly after the arrest, said that Carlson was a participant in both of the robberies. The first robbery was September 18, when two men hopped on the running board of the theatre man's car and relieved him of $407 and a gold watch and then drove his car away. The second robbery was October 2, when Burkey was robbed of $115 and his car under almost exactly similar circumstances. A charge of highway robbery will be brought against Carlson.

Ed Smith of the Isis Theatre, at Russell, Kans., was visiting some of the exchanges this week.

Bert Byler, owner of the Bixman Theatre at Clinton, Mo., was seen rambling along the street of the exchange colony the other day.

Stanley Chambers, manager of the Miller, Palace, Regent and Princess Theatres at Wichita, made a trip to Kansas City last week in order to look over some of the season's latest releases. Chambers reports a good, steady business at his Wichita houses.

W. D. Fite, also of Wichita, was a visitor at some of the film exchanges last week. Mr. Fite has the Novelty Theatre.

H. L. Stout of the Liberty Theatre, Ft. Scott, Kans., was calling on "Doc" Cook, business manager of the M. P. T. O., of Kansas, last week.

R. V. Turner, who has the Panama Theatre at Burlingame, Kans., paid a call on the various exchanges this week. Mr. Turner hardly ever gets to Kansas City, but when he does he makes all the rounds.

Jack Gross, manager of the El Dorado Theatre at Eldorado, Kans., broke into the editorial column of that town's leading daily paper recently. The lengthy editorial headed "El Dorado in the Movies," tells of the production of "Liquid Gold," a story of the oil fields. The editorial said that El Dorado owes its thanks to Jack Gross, who helped immensely with the multitude of details involved. The picture was produced in Kansas by the Chenoweth Film Corporation.

Exchange managers had the pleasure of a visit from Mrs. Wes Millington of the Crystal Theatre at Ottawa, Kans., last week.

Ben Levy of the Hippodrome Theatre, Joplin, Mo., made a trip to this city recently and booked some big attractions. Mr. Levy seldom gets to Kansas City because of the distance from Joplin.

John I. Saunders, Cheney Theatre, Cheney, Kans., was seen at the local Universal exchange this week.

Charles Gerald ("Pat") Argust, the live wire of the Rialto Theatre, Colorado Springs, Col., and Mrs. Anne Louise Funk were married on October 9. Sincere and hearty congratulations! They are spending their honeymoon at the Hotel McAlpin, New York City.

Bob Leonard of the Strand Theatre, Thirty-sixth and Troost, has taken over the Alamo, Thirty-fourth and Main streets. The Alamo has been closed since early summer.

"Grandma's Boy" is playing to large crowds at the Liberty Theatre, this city. Stanley Chambers of the Palace Theatre at Wichita, Kans., says that the picture played to capacity audiences at his house.

H. K. McAfee of the Liberty Theatre, Parson, Kans., secured a one-page newspaper tie-up on "Fascination," when the picture was running at his theatre. In addition to the tie-up, McAfee gained considerable publicity throughout the paper.

The Roanoke Theatre, a suburban house, recently bought by Bob Leonard, opened for the season last week. The theatre was closed during the summer. Mr. Leonard has had the house completely redecorated. The first attraction for the fall opening was "The Four Horsemen."

Illinois Exhibitors Host to M. P. T. O. A. Officials

As President Sydney S. Cohen and other officers of the M. P. O. A. passed through Chicago last Thursday on their way from the Michigan to the Missouri conventions, the Illinois body got together and had a jolly little luncheon at the Hotel Sherman.

Those present were: Sydney S. Cohen, national president; W. A. True, Hartford, Conn.; M. J. O'Toole, Scranton, Pa.; W. D. Burford, Aurora, Ill.; A. J. Moeller, New York City; L. M. Rubens, president, Ill. Motion P. T. Owners, Chicago; J. B. Dibelka, secretary, Ill. Motion P. T. Owners, Chicago, Ill.; Geo. D. Hopkinson, Hamlin Theatre, Chicago; J. J. Rubens, Rialto and Fox theatres, Aurora, Ill.; Wm. O. De Souchet, Chicago; Julius Lamm, Chicago; Louis H. Frank, Halstead Theatre, Chicago; Jos. Hopp, Majestic Theatre, Rock Island; Louis Murphy, Majestic Theatre, Spring Valley; Harry Goldson, Julian Theatre, Chicago; L. Siegel, Prairie Garden Theatre, Chicago; S. Abrahams, Gold Theatre, Chicago; M. Smalley, Franklin Theatre, Chicago; S. H. Selig, Gem Theatre, Chicago; A. Powell, Chicago; Glen Reynolds, Princess Theatre, De Kalb; W. J. Sweeney, Chicago; Ben. L. Berve, Majestic Theatre, Rochelle; F. E. Allabin, Majestic Theatre, Rochelle; John Silha, Stadium Theatre, Chicago; J. C. Miller, Princess Theatre, Woodstock; A. Sapperstein, Palais Royal, Chicago; M. Siegel, New Home Theatre, Chicago.

A Metro Release

BUILT A CASTLE FOR "PRISONER OF ZENDA"

Both the top of the marquise and the box office were enclosed in compo board structures to give a castle effect for the run of the big Rex Ingram feature at the Blue Mouse, Minneapolis.

REPORTS FROM THE BOX-OFFICE

Selznick

Reported Missing, with Owen Moore. —A great audience picture. Played to excellent business two nights at 15 and 35 cents. How they did howl and yell with laughter. Get it, by all means. Also clever advertising accessories.—F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

Reported Missing with Owen Moore.—Excellent picture and one that will please them. Drew very good in hot weather. —J. C. Sellers, Iris theatre, Detroit, Mich.

Reported Missing, with Owen Moore. —A splendid farce comedy. Drew well and sent patrons out smiling and chuckling. The picture pulled very good in spite of the hot weather. Usual newspaper advertising, window cards and attractive lobby.—William Noble, Rialto theatre, Oklahoma City, Okla.—General patronage.

Reported Missing. The sort of picture that makes you forget there is such a thing as time. A shrapnel shell of high explosive comedy loaded with laughs. Patronage, small town. Attendance good. G. D. Hughes, Liberty theatre, Heavener, Oklahoma.

Reported Missing, with Owen Moore. —First showing in Northwest. Raised prices from thirty cents to forty and stood 'em out for three days. Wonderful audience picture. Not even one dissatisfied patron. — Guy D. Hasleton, Rialto theatre, Missoula, Mont.—Neighborhood patronage.

Reported Missing. Certainly this is the best thing Owen Moore ever did. The comedy by the big fellow was simply a scream. We know of no better picture than this one. Best of all, we bought it right and made money.—Ned Pedigo, Pollard theatre, Guthrie, Okla.

Reported Missing, with Owen Moore. —They said a mouthful when they said it was "the fastest moving picture on record." It's fast and funny. Book it.—L. I. King, Sunbeam No. 3, Los Angeles, Cal.—Neighborhood patronage.

Reported Missing, with Owen Moore. —Here's seven reels of laughter. This picture is full of action from start to finish. As for comedy, it cannot be beat. Book it and push it big. Drew fine.—Anderson & Weathersby, Gem theatre, Omaha, Neb.—Neighborhood patronage.

Reported Missing. You can't go wrong on this. If they don't like it they're dead and don't know it. Comedy and excitement rarely blended. Tom Wilson is a new Bert Williams. Play it up big. Good chance for tie-ups. Patronage high class. Attendance good.—E. W. Large, Strand theatre, Ithaca, New York.

Owen Moore's Selznick Feature, "Reported Missing," Draws Exhibitor Praise from Every Quarter.

Reported Missing, with Owen Moore. —The best picture Owen Moore has ever been in. Patrons left the theatre more than satisfied.—Mrs. Frank Paul, Marvel theatre, Carlinville, Ill.—General patronage.

Reported Missing, with Owen Moore. —Great. For screen entertainment it's hard to beat. A good audience picture that will tickle the male patrons.—Charles Born, Elks theatre, Prescott, Ariz.—General patronage.

Reported Missing. Made them laugh plenty, and they came in goodly numbers. Play this; if properly exploited you'll do well—I did. Patronage, health seekers and tourists. Attendance good. —Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Reported Missing. Very good comedy and drew good houses. Well bolstered with short stuff. Advertise as comedy and you'll do good business. Patronage, city. Attendance, good.—(L. O. Hoover viewing as spectator while on trip), at Princess theatre, Denver, Colorado.

Reported Missing, with Owen Moore. —This picture is one that will greatly please your patrons. Easy to advertise and will be enjoyed by everyone who sees it.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.—General patronage.

Reported Missing. Here's one that will "make good" anywhere. Owen Moore is at his best in this role, and Tom Wilson kept the audience in a continuous roar. Patronage mixed. Attendance good.—W. C. Benson, Laurier theatre, Woonsocket, Rhode Island.

Reported Missing, with Owen Moore. —Good entertainment picture. Plenty of action and thrills and a laugh in every scene.—Charles H. Ryan, Garfield theatre, Chicago, Ill.—Neighborhood patronage.

Reported Missing, with Owen Moore. —A dandy farce comedy. A whirlwind for action. Suitable for any theatre. Worth an extra effort. Business good. —Idle Hour theatre, St. Charles Ill.—Neighborhood patronage.

Reported Missing, Owen Moore (Selznick). Picture a real knockout. Audiences usually cold-blooded, but they managed to thaw that look off their faces and were able to laugh heartily and often. Picture was one of the best shown here in many months and is safe booking for any exhibitor. Attendance excellent, despite warm weather.—Lehigh Orpheum.

Reported Missing, with Owen Moore. —A good comedy picture that gave good satisfaction. It certainly is a dandy picture. You will make no mistake by booking it.—E. L. Graef, Opera House, Hortonville, Wis.—Small town patronage.

Reported Missing.—Good comedy. All the chance in the world for exploitation. Advertising, advance teaser cards, splash lobby, billboards, newspapers. Patronage, small town.—W. Ray Erne, Rialto theatre, Charlotte, Michigan.

Reported Missing, with Owen Moore. —The picture from every standpoint is entirely different. It surely is an action picture every inch of the way. The picture gets many laughs, as it should.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Reported Missing, with Owen Moore. —Good picture. Played to full house and heard no kicks.—R. O. Rhoades, Orpheum theatre, Converse, Ind.—Small town patronage.

Reported Missing. Good picture with many laughs. Colored man fine. Advertising, cards, throw-aways, posters, and slides. Patronage mixed. Attendance, good.—D. Buss, Star theatre, Tonawanda, New York.

Reported Missing, Owen Moore (Select). During a week of relentless rain this picture met with great success. Audiences fairly howled with glee.—Howard theatre, Atlanta, Ga.

Reported Missing, Owen Moore (Selznick). This one seemed to appeal to the patrons, and the box office figures were excellent. — Criterion, Oklahoma City, Okla.

Reported Missing, with Owen Moore. —Played on two hot days and did a good business. It is certainly an amusing feature.—City theatre, Hoboken, N. J.—Neighborhood patronage.

Reported Missing, Owen Moore (Select). This neighborhood house attracted a capacity business on this one for a half-week run.—Shea's North Park.

Reported Missing, with Owen Moore. —Excellent. This one seemed to appeal to the patrons and the box office figures were very fair.—William Noble, Criterion theatre, Oklahoma City, Okla.—General patronage.

Reported Missing, with Owen Moore. —A real good comedy that was properly advertised with special heralds and newspapers and brought big business for two days. This picure will draw well and live up to the special rating given it.—B. C. Brown, Temple theatre, Viroqua, Wis.—General patronage.

Advertisement

DOLORES CASSINELLI in a new picture, "The Challenge," directed by Tom Terriss and distributed by American Releasing Corporation.

Ballin Casting for "Becky Sharp"

Mabel and Hugo Ballin left for Los Angeles last Wednesday afternoon. Immediately upon their arrival on the West Coast, Mr. Ballin will start casting for his new special production, "Vanity Fair," in which Mrs. Ballin will be seen as "Becky Sharp." This picture will be a Goldwyn release.

"Vanity Fair" will be considerable of a screen spectacle, it is announced. The cast, it is said, will be one of the largest ever assembled for a motion picture production. Mr. and Mrs. Ballin expect to return East in February.

Title of Fox Film Is Changed

Changing the title of the Fox picture now in its eighth big week at the Lyric Theatre, New York City to "Who Are My Parents?" necessitated getting out a new press book.

The resulting sixteen-page press book is believed by Vivian M. Moses, director of Fox publicity, to be the most valuable box-office aid yet rendered to exhibitors.

"Who Are My Parents?" was first shown at the Lyric Theatre under the temporary title of "A Little Child Shall Lead Them." A prize of $1,000 was offered to the public for the best title to supplant this. The number of replies received totalled 11,741.

Mayor Hands City's Key to Griffith

When D. W. Griffith, noted motion picture producer, reached Boston city to attend the opening performance of his latest production, "One Exciting Night," Mayor Curley presented to Mr. Griffith the key to the city.

It was said that this is the first time any motion picture producer or theatrical man has been so honored by Boston.

Newspapers Praise "Trifling Women"

"All around," said one of the New York newspapers of the opening presentation by Metro of Rex Ingram's "Trifling Women," at the Astor Theatre, October 2, "it was a brilliant occasion."

Notice of the brilliance of the occasion was not all the dramatic critic had to say of "Trifling Women." Seldom has any screen drama brought from reviewers the praise that "Trifling Women" did, it is stated.

Quotation of the summary lines in the criticisms follows: "Rex Ingram . . . is the same Rex Ingram . . . we find . . . the same clever detail that marked the other films that established his reputation"—The *Sun*. "A superb motion picture . . . 'Trifling Women' is practically perfect in its direction, wonderful in its photography and its cast could not be improved upon."—Don Allen, *Evening World*. "There is an evening of exciting entertainment in store for you at the Astor."—New York *Times*.

"'Trifling Women' deserves a place with the big pictures of the year."—New York *Evening Post*. "Both acting and direction are excellent."—The *Globe*. "Georgeous and glittering exhibition. . . Its direction is superb."—Quinn Martin, The *World*. "The only way it could be done on the screen is the way Ingram did it, and it is interesting."—New York *Tribune*.

"The settings of the picture are elaborate, and the whole thing is well done and acted."—New York *American*. "Deftly made with intelligent direction."—*Morning Telegraph*. "It is all good picture work, and always interesting."—*Evening Mail*.

Castle Film Makes a Hit in Theatres

Hodkinson says in order to prove the widespread success which is being achieved by the feature, "Slim Shoulders," with Irene Castle, in conjunction with the Castle Promenade, it is announced that more than 100 of the best theatres in the country have played this production in less than thirty days after release date with gratifying results.

Since its Broadway premiere at the Capitol Theatre, "Slim Shoulders" and the Promenade have been presented in practically every large city in the United States, and it is stated that bookings for this novelty have been made for many months to come. The success of this enterprise, according to the Hodkinson Corporation, is due not only to the popularity of the name of Irene Castle, but also to the fact that this presentation is something distinctly out of the ordinary.

Furthermore, it is stated, there is a universal appeal attached in regards to the display of up to the minute feminine wearing apparel of all kinds. It is reported that throughout the country the women have been 100 per cent. for this production.

Goldwyn Acquires More Big Stories

Goldwyn Pictures Corporation announces the acquisition by it of the motion picture rights to several important stories which will be made into super-features for inclusion in its list of "Big Twenty" productions for the present season. Work on them will get under way in the near future and they will, in all probability, be released in the late winter or spring.

Goldwyn has acquired the rights to Ethel M. Dell's new novel, "Top o' the World," the film rights costing $30,000. It will also make a photoplay version of Edward E. Rose's new play, "The Rear Car," recently presented with such conspicuous success in Los Angeles. This play is a mystery melodrama. Another of the acquisitions is that of the rights to Hardy's "Tess of the D'Urbervilles," which will be a Marshall Neilan production.

The fourth new picture to be included in the twenty features will be a film version of Thackeray's "Vanity Fair," which Hugo Ballin is to make at the Goldwyn studios, with Mabel Ballin in the role of Becky Sharpe.

Selznick Activities Are Increasing

Activities around the offices of the Selznick Company are increasing. There is much hub-bub in the matter of getting out the sixteen big special productions which Selznick Pictures Corporation will contribute during the season, 1922-23.

David O. Selznick, vice president of the company, has much to do in closing up the final details which have to do with the production of the big Theda Bara special which will be begun in the East within the next week or ten days. New employes are being taken on to keep up with the added work.

Miss Dalton Starts "Black Fury"

After a vacation of several months Dorothy Dalton has started another Paramount picture. She began work this week at the Paramount Long Island studio on an original story for the screen by Edmund Goulding, temporarily titled "Black Fury," under the direction of Victor Fleming.

Prominent in the cast are Robert Ellis, Jose Rubens, Ellen Cassidy, Pat Hartigan and Marie R. Burke.

Mr. Goulding as well as being the author of the story has written the continuity.

More Tie-ups for Castle Film

Additional successful tie-ups with department stores are being reported to the W. W. Hodkinson Corporation relative to the success with which the Irene Castle Promenade, in conjunction with the showing of "Slim Shoulders," is being received throughout the country. The Castle Promenade is now invading the South. Newspapers are giving it large display.

Says Johnson Film Is Going Good

Martin Johnson's latest feature thriller, "The Head Hunters of the South Seas," has got off to a fine start, say officials of Associated Exhibitors, which organization is distributing the picture.

It is said there has been a heavy booking demand for the present release, while reviewers who have seen this offering have declared it the best Mr. Johnson ever made, it is stated.

Interest Shown in New Features

Wide interest, says Associated Exhibitors, already has been shown by exhibitors in the release, set for October 29, of "The Woman Who Fooled Herself," the first of the series of Edward MacManus productions for Associated Exhibitors, and the first of the MacManus features to be made in Porto Rico. The featured players are May Allison and Robert Ellis. The production is in five reels.

Exhibitor Praises Metro Picture

If any exhibitor's theatre carries a mortgage, a simple means of clearing the title is the showing of such pictures as the Rex Ingram production for Metro of "The Prisoner of Zenda."

Such is the gist of a telegram of appreciation received this week by A. H. Fischer, of the Metro exchange in Minneapolis, from A. L. Picker, general manager of the Ironwood Amusement Company, Ironwood, Michigan.

Mr. Picker telegraphed: "Give us more like it (Prisoner of Zenda) and the mortgages will soon be lifted. Picture talk of the town"

Universal Officers Given Reception

Carl Laemmle, president of Universal, and his associate officials of the Universal home office, were feted in Philadelphia Monday at a Prosperity Dinner, given in honor of the recent record breaking business being done by Universal's Philadelphia Exchange.

Prior to the Prosperity Dinner, held in the Arcadia Restaurant, following a theatre party attended by the entire Universal force in Philadelphia, Mr. Laemmle and the other Universal executives were the guests of Jules E. Mastbaum, president of the Stanley Company, at a small dinner held on the Ritz-Carlton roof.

"Remittance Woman" Nearly Finished

Ethel Clayton is nearing the completion of "The Remittance Woman," the working title of her second production for release through the Film Booking Offices of America. The story is adapted from Achmed Abdullah's novelette of the same name.

Miss Clayton is again directed by Wesley Ruggles, who was responsible for "If I Were Queen," the star's initial release through F. B. O. which is now being issued. For the leading male role Rockcliffe Fellows was selected.

"Timothy's Quest" Highly Praised

In a letter to American Releasing Corporation, The Better Films Committee of Atlanta places its unqualified endorsement upon Kate Douglas Wiggin's "Timothy's Quest." This committee comprises representatives of schools, parent-teacher associations, newspapers, welfare boards and clubs of various kinds.

The letter from Mrs. B. M. Boykin, chairman, says in part: "The Better Films Committee of Atlanta feels that it (the picture) cannot be praised too highly, and places its unqualified endorsement upon 'Timothy's Quest.'"

Violet Heming in Pyramid Film

Violet Heming is featured in Pyramid's, "When the Desert Calls," adapted from Donald McGibney's stories appearing in a widely read magazine, scheduled for release by American.

Directed by Ray C. Smallwood, Miss Heming heads a cast which comprises such well-known players as Robert Fraser, Sheldon Lewis, Julia Swayne Gordon, J. Barney Sherry, Huntley Gordon and Nicholas Thompson. The adaptation was made by Peter Milne and Georgette Duchesne while the continuity was the work of Peter Milne.

Finishes Filming

The filming of George Patullo's story, "The Summons," which George Randolph Chester prepared for the screen, has been completed at Universal City.

London Papers Laud "Nanook of North"

The latest batch of London newspapers reaching New York give unusually generous space to reviews of "Nanook of the North," says Pathe. These are unanimous in their praise of the picture, heartily agreeing on both its solid screen value and intense popular appeal. They are characterized, too, by a warmth of expression seldom indulged in by these writers—as the following excerpts indicate:

Daily Graphic—"I saw yesterday a film which will make history, 'Nanook of the North.' It is full of the most appealing humanity." Daily Express—"The most remarkable film ever seen in London is 'Nanook.'" Westminster Gazette—"It is a masterpiece alike of enterprise and photography."

Daily News—"'Nanook of the North is a wonder-film." Morning Post—"The film is weird, terrible and well nigh unbelievable." The Times—"The whole production is one of the most comprehensive that has yet been seen in London." Evening News—"One of the most wonderful pictures ever made." Daily Mail—"A film of absorbing interest."

Weekly Dispatch—"The film gives one the sense of being an intimate of the Nanook family circle, whose struggle to exist in the barren Arctic wastes is an epic of human endurance." Daily Chronicle—"To see Mrs. Nanook washing her baby will be a joy forever to film-goers." Kinematograph Weekly—"Robert J. Flaherty, F. R. G. S., has done for 'Nanook' and his tribe what Longfellow, with his pen, did for 'Hiawatha.'"

Tom Mix to Star in Fox's "Arabia"

"Arabia," formerly announced as "An Arabian Night," will be the December release for Tom Mix. It is a Fox production. The story was written by the Fox star and Lynn Reynolds, who also directed.

The star is supported, it is said, by an unusually capable cast including such names as Claire Adams (feminine lead), George Hernandez, Ralph Yeardsley, Norman Selby, better known as Kid McCoy, Eddie Piel, Hector Sarno, and "Tony," the famous steed who has been featured in many Fox westerns.

The story, it is stated, provides the star ample opportunity to exhibit his array of difficult stunts, among which are the leap in an automobile over a fifteen foot embankment into the sea, horse-riding on the sinking sands of an Oriental desert, the liberation of himself from a grave in Morocco, and the single-handed stand against a hostile tribe of roving Bedouins.

Fox Film Corporation has detailed the work of preparing the advertising and publicity background for the production to an expert group of writers and showmen. The matter will consist of posters, lobby photos, slides, heralds, press books, newspaper cuts, mats, etc.

Plans to Picturize "The Deerslayer"

"The Deerslayer," James Fenimore Cooper's story of the plains, is to be Pyramid's next production for distribution by American Releasing Corporation.

Ray C. Smallwood, accompanied by Ben Carre, art director, is now in Los Angeles assembling the cast.

Fox Changes Title on Big Picture

Exhibitors and the motion picture industry in general will recognize the significance which is attached to the announcement this week by Fox Film Corporation that the title of "A Little Child Shall Lead Them," the current season's special, now in its eighth consecutive week at the Lyric Theatre, New York, has been changed to "Who Are My Parents?"

The new title was selected as the result of a contest carried on by means of newspaper advertisements in New York City. A prize of $1,000 was offered to the person not connected with the corporation who would submit a suitable name for the photoplay. The decision to make the change came after it became apparent that some persons were misled by the title into believing the picture to be of a Biblical nature when, in fact, it is a strong social modern melodrama.

Fox Film Corporation desired to select a title which would confirm in the public mind the dramatic qualities of the picture, and therefore make a strong box-office title for exhibitors. Exactly 11,741 contestants in New York City and surrounding territory sent their suggestions to the offices of William Fox.

"Who Are My Parents?" submitted by Miss Julia Gordon, of 836 Dawson street, New York City, to whom the $1,000 prize has been awarded, was chosen as a title which gives the essence of the plot of the picture and embodies all the necessary box-office characteristics.

Prints of "Pawned" Are in Work

J. Parker Read, Jr.'s "Pawned," the first of the big outside specials to be handled by Select is finally cut, titled and edited, and prints for the thirty-odd Select branches throughout the country are in work. It is expected that these prints will be in the hands of the selling crew within the next ten days or two weeks.

The photoplay is the pictured version of a Frank L. Packard story which was first published in Munsey's magazine and later in book form by the George H. Doran Company. As such it is, Selznick says, assured of a lot of help in getting over to the public by the Frank H. Munsey interests throughout the country. Mr. Packard is author of "The Miracle Man."

Makes Interesting Innovation

Exhibitors and others in the trade who follow with interest the development of the various news reels have, Selznick says, probably noticed during the past week or two a cartoon innovation which has been introduced as a regular feature of Selznick News. The idea is a new one, originated by Albert Weisberg, who has for some time been connected with the Selznick Company's art department.

Up to the present time only one of the semi-weekly releases of Selznick News carried this interesting feature. In the near future there will be a similarly animated drawing in each issue.

To Give 20 of 'Em Film Try-out

Acting upon orders of Harry Beaumont, authorities in Los Angeles and Hollywood this week conducted a flapper roundup which netted twenty of the species. Five more were apprehended but subsequently released. The score taken into custody were remanded to the Metro studios in Hollywood, to be held over for trial for parts in Viola Dana's forthcoming photoplay, "Miss Emmy Lou."

Of the twenty prettiest, three gave California as their home addresses, and the remaining seventeen were traced to eleven other States.

Director Beaumont immediately sentenced them to an indefinite term of hard labor in the cause of art.

"The Sin Flood" Preview at the Capitol

"The Sin Flood," Goldwyn's picturization of Henning Berger's drama, "Syndafloden," will be next week's attraction at the Capitol Theatre, New York. This is the picture which Goldwyn has been, metaphorically, holding up its sleeve for some months and which, it is confidently expected by Goldwyn officials and by critics, writers, directors and actors who have seen it at private showings, will prove one of the biggest things of the year.

Change of Plans Is Made

The proposed cash awards to exhibitors by the Jackie Coogan Productions for suggestions and ideas in exploiting Jackie's recently completed and soon to be released "Oliver Twist" production has been cancelled.

The producers of the Coogan picture found that the Postoffice rulings on contests of this nature interfered with their plans and before the said contest was started, it was decided best to cancel it entirely.

Charles Jones in New Fox Film

Charles Jones, in "The Bells of San Juan," Fox release Oct. 15, is one of the most delightful program pictures this star has ever appeared in, Fox says. Jones plays the role of Roderick Norton, a young sheriff.

Others in the cast besides Charles Jones are Fritzie Brunette, Claude Peyton, Harry Todd, Hardy Kirkland, Katherine Key, William Steele, Otto Matieson and Sid Jordon. The photoplay is adapted from the story by Jackson Gregory. It was directed by Scott Dunlap.

Booked for Run on Big Circuit

"Till We Meet Again," the production by Dependable Pictures Corporation, Morris Kohn president, which is the current offering of Associated Exhibitors, was booked recently by Southern Enterprises for runs in its circuit of six theatres, scattered through six states.

Mae Marsh, Martha Mansfield, Walter Miller and Norman Kerry are among the well known players in the cast.

Plans to Produce B. M. Clay Book

Pyramid Pictures, Inc., announces that its production plans for the immediate future include the Bertha M. Clay novel, "Wife in Name Only," "Captain Eri" by Joseph C. Lincoln, "The Deerslayer" by James Fenimore Cooper, and "Tatiana" by H. S. Sheldon. Two of these stories will go into production within a few days, and two more are to follow almost immediately. Slightly further along Pyramid will produce three other pictures.

Big Publicity for Pola Negri

One of the biggest publicity campaigns in behalf of a motion picture star has just been launched by Paramount in the interest of Pola Negri, who recently started work at Hollywood on her first American-made picture, "Bella Donna," under the direction of George Fitzmaurice.

The opening gun in this campaign is a series of ten special Sunday feature articles in the New York World and thirty other papers, telling Miss Negri's life story and titled, "The Mirror of My Life."

James Cruze Takes a Hard Assignment

The making of Emerson Hough's "The Covered Wagon," undoubtedly is Paramount's most ambitious production undertaking to date, according to a statement from that company's office, and in the filming of this epic of the West, adapted for the screen by Jack Cunningham, James Cruze has taken one of the most difficult directorial assignments in motion picture history.

Early this month Cruze left for Baker, Nevada, accompanied by one hundred technical assistants, the vanguard of an army of three thousand who are to be in camp for nearly two months on an immense 200,000-acre ranch.

Some of the outstanding features of the production will be an immense prairie fire, attacks by Indians upon a large village which is being completely built on the prairie, the breaking of horses and oxen for ranch use by a group of a hundred genuine cowboys and the trek of an immense wagon train across the plains.

Continuity Ready for "Vanity Fair"

Hugo Ballin has himself prepared the continuity for his screen version of Thackeray's "Vanity Fair," one of the most famous novels in all literature. He has based his story upon Thackeray's novel and not upon the stage version prepared for Mrs. Fiske under the title of "Becky Sharpe."

The continuity has been completed and both Mr. Ballin and his wife, Mabel Ballin, who will act the leading role, are now at the Goldwyn studios, where the production will be made for Goldwyn release, at work on the scenic production and selecting the cast.

"Vanity Fair" contains plenty of material of a spectacular nature, such as the military ball, the bazaar and mob scenes, and the battle of Waterloo, and these will be adequately dealt with in the picture, it is said.

Recommends Nine as Appropriate Films

The National Committee for Better Films of the National Board of Review, in presenting a plan for the use of motion pictures during Children's Book Week, Nov. 12 to 18, lists nine First National Attractions which it recommends to be shown during that week.

"Librarians testify to the demand among both adults and children, for books upon which popular pictures have been known to be based," says the committee in outlining its plan. Exhibitors who co-operated last year in this Book Week reported full houses and desirable publicity, it is stated.

The First National Attractions recommended for Book Week are "All For a Woman," "Bob Hampton of Placer," "Kindred of the Dust," "The Last of the Mohicans," "Lorna Doone," "The Old Swimmin' Hole," "Penrod," "Pilgrims of the Night," and "The River's End."

In All-Star Cast

Bessie Love has been engaged to play in the all-star production, "The Ghost Patrol," now being made at Universal City. Nat Ross is directing the feature, which is from the story written by Sinclair Lewis.

Says Record Rental Is Paid

What is declared to be the highest guaranteed rental ever paid by a San Francisco exhibitor for any type of picture is stipulated in Pathe's first contract booking, "Dr. Jack," Harold Lloyd's new five-reel feature comedy, for the Portola Theatre in that city.

This contract was made last week at the Pathe home office by Eugene H. Roth and General Manager Elmer Pearson. Mr. Roth is also the owner of the Imperial, the California and the Granada Theatres in San Francisco. He had made the trip to New York with the special object of personally booking "Dr. Jack."

The guaranteed rental price agreed to by Mr. Roth is not indicated by either party to the contract further than in the above statement, that it establishes a new advance booking record for San Francisco, no star or type of production excepted.

The exact date of the Portola's opening with "Dr. Jack" is not stated, but it is said to be toward the middle of November.

Helen Holmes Back in Pictures

Helen Holmes returns to the screen in "One Million in Jewels," a melodramatic story of the Secret Service which J. P. McGowan is directing at the Brush Studios in Miami, Florida, for distribution by American Releasing Corporation. Besides directing, Mr. McGowan assumes a leading role in the picture which has a cast including Elinor Fair, Nellie Parker Spaulding, Charles Craig, Fred Kalgrer, Leslie J. Casey and Herbert Pattee.

H. Lubin on Trip in Interest of Film

Herbert Lubin, of S-L Pictures, left New York this week to visit several key cities throughout the United States in the interest of "Quincy Adams Sawyer."

Following his return to New York, the release date of the film will be announced, together with the name of the theatre in New York which will present the S-L special for an extended run.

At Work on a New F. R. Adams Film

"The Vengeance of the Deep," Frank R. Adams' story of the South Sea pearl fisheries, is being directed by A. W. Barringer in Honolulu and surrounding territory for distribution by American Releasing Corporation, with a cast which includes Ralph Lewis, Virginia Brown Faire, Harmon MacGregor, Maida Vale, Van Mattimore and "Smoke" Turner. Much of the action transpires under water.

Mae Murray Loses No Time

Mae Murray lost no time after her arrival in Los Angeles in getting started on "Coronation." This photoplay, to be presented by Robert Z. Leonard, is her newest Tiffany production for Metro.

Less than a week from the time the star of "Peacock Alley," "Fascination," and "Broadway Rose" stepped from the train in Los Angeles, she was before the camera for the initial scenes for the new picture.

In a Leading Role

Lillian Rich has been engaged by Universal again for a leading role. She will play opposite Herbert Rawlinson in "One Wonderful Night." The last thing she did at Carl Laemmle's film city was the chief feminine portrayal in "The Kentucky Derby."

Whitson Lauds Film

This is what W. W. Whitson, proprietor of the Plaza Theatre, San Diego, Calif., had to say about Charles Ray and "A Tailor Made Man": "It was one of the few pictures that the Plaza has been able to use for a two week's run."

In the Independent Field

By ROGER FERRI

Newsy Bits

Sam Morris, of Warner Brothers, returned to New York this week, following the opening of the Franklin Film Exchange in Boston, which he attended in an official capacity. This new exchange is releasing the Warner product. Al Feinman, exploitation manager of the New York Warner exchange, was on hand exploiting the Warner pictures.

With the motion picture championship golf tournament opened at the Great Neck, L. I., course on Thursday morning, Oct 19, the independent offices in New York were virtually all deserted, most of the executives being at the course. A dinner on Thursday night was to feature the meeting, which is an annual affair.

Al Lichtman, president of the Al Lichtman Corporation, returned to New York on Tuesday, following a conference held in Kansas City with B. P. Schulberg.

Robert J. Trimble and Frederick G. Becker, president and producing director, respectively, of Arthur Trimble Productions, Inc., arrived in New York this week bringing prints of three two-reel fantasies starring Arthur Trimble, the boy actor. They have established headquarters at the offices of Joseph L. Rhinock.

Monte Blue left this week for the Coast, in company with Harry M. Warner, to start production at the Warner studios on "Brass." Harry Rapf will produce this feature, which Sidney Franklin will direct.

Agnes Egan Cobb, producers' agent and distributor of Carvl S. Fleming Productions has moved to her new offices in the Earle Building, 1674 Broadway, New York City.

"Ten Nights in a Barroom," the Arrow special was sold 100 per cent this week, when a deal was closed whereby Sandor Weiss, an exhibitor of Columbus, O., purchased the Ohio rights to this picture.

David J. Mountain, that live head of Arrow's foreign department this week sold the Australian rights to "Ten Nights in a Barroom" and a minimum of 52 two-reel comedies to the Co-Operative Film Exchange, Ltd., of Melbourne, Australia.

Herman Rifkin, owner of the Eastern Feature Films Exchange of Boston, took the place of Harry Segal, of Pioneer Film Exchange, that city, in the Amalgamated Union of exchanges. Bob Lynch, of Metro Philadelphia, took over the franchise that was expected would be given David Segal, of Royal Pictures, Inc., of that city.

The premier showing of Burton King's "The Streets of New York" which Arrow will state right, will be held at Frank Hall's million-dollar State Theatre, Jersey City, N. J., but not on Oct. 22 as was originally intended. Instead the premier will take place Nov. 4.

The announcement last week that Alfred Weiss had become president of Artclass Pictures Corporation came as a delightful surprise to the trade in general. Mr. Weiss is no relation to any of the three Weiss brothers, Louis, Max and Adolph. The transaction is said to have involved an exchange of $250,000. The Weiss brothers are now exploiting "After Six Days."

A private invitation showing of "Shylock of Wall Street," starring Ore Davidson and Zena Keefe, will be held Sunday evening, Oct. 22, at the State Theatre, Jersey City, N. J.

The Week in Review

JOHNNY HINES'S latest achievement, "Sure-Fire Flint," is a comedy drama no exhibitor can afford to overlook. It is a picture with a human heart, full of typical Hines thrillers and comedy that is refreshingly entertaining. This is any audience's picture. Its appeal reaches out to everybody, for there is combined in this production elements that interest all sorts of fans. C. C. Burr has given the independent market a production of which it well should feel proud. It is well constructed, superbly acted and cleverly directed by Dell Henderson. Johnny Hines is rightfully the "whole works." Photographically, the feature is picturesque. Pricfly, "Sure-Fire Flint" is the surest fire comedy drama this writer has seen in many a day. It should jam every house where shown.

Eddie Bonns's moving. He's going from Warner Brothers to Goldwyn. The change came like a shock. We are sorry to see Eddie quit the independent market, for he was one of its best and stauncbest boosters. His exploitation campaigns dignified the market. They have been original and have inspired others to do big things. He has always behaved as any real, genuine, upright, aggressive showman would have behaved. And because of that behavior he has made money for everyone with whom he came in contact. Eddie's absence is a distinct loss not only to Warner Brothers, but to the trade in general. He delivered the goods as few have. He need bow to no exploitation man in the business. When his pal, Jimmy Grainger, induced him to come to Goldwyn, he was inducing a human dynamo to join him. We extend our heartiest and sincere congratulations to our own pal, Eddie Bonns. We are not afraid about his future. They can't keep a man like Eddie down. Good luck, Eddie; we'll miss you. We're sorry you've quit us, but as your friend, Harry Warner, says he couldn't compete with a pal. He's sorry to see you go and, like everybody else, is pulling for you.

ELSEWHERE in this section there is published a report from upState New York relative to the inconvenience and loss of money sustained by an exhibitor because a certain print reached him in such shape that it was impossible for him to carry out his program. This, of course, is not an uncommon exhibitor complaint. Yet, it is one of those "big little kicks" that should not be. No exhibitor can afford to disappoint his patrons who pay to see a certain advertised picture, and once inside the house are introduced to another. The exhibitor buys pictures, but not junk—and he should get what he pays for. And it is the business of the exchangeman to see that he does.

The other day this writer had the pleasure of previewing Burton King's latest production, "Shylock of Wall Street," which in our opinion is the best thing that director ever did. Aside from the clever production, the most impressive feature of the picture to this writer was the marvelous "come-back" of Maurice Costello, the star of other days. We marveled at the excellence of this veteran's work in an extremely difficult role. He carried off every scene in which he appeared. His acting was that of a finished artist, one who felt the part he was playing. It was as splendid a piece of characterization as we have seen this year in any picture. Maurice Costello will regain thousands of old friends when this production is flashed on the screen. He will recall fond memories, for his is an excellent example of what a dogged determination to "come back" can be accomplished when backed with sincerity and ability.

MURRAY GARSSON has returned to the independent market, stronger and with a determination to let the world know that he is very much active. In addition to having two production units at work, Mr. Garsson is negotiating for several productions, which should launch his organization auspiciously. He has surrounded himself with a staff of executives who are well known and experts in their particular line. Harry Diggs is a thorough showman and a motion picture man who is well known. This week news was given out to the effect that George Gould, formerly managing editor of Motion Picture News and well known and liked in the industry, had joined the Garsson organization.

Trade Notes

Herman Rifkin, owner of the Eastern Feature Film Company, of Boston, was a visitor to the New York offices of Principle Pictures Company in the Loew-State Theatre Building this week. Mr. Rifkin, whose exchange reports an unusual business on the Lon Chaney special, "Flesh and Blood," is negotiating for the initial Principle Pictures Company release, "Chicago Sal," co-starring Milton Sills and Alice Lake.

Sam Werner, of United Film Exchange, St. Louis, announced during the week that he has obtained "Young America," which is being widely boosted by the Boy Scouts. It is a picturization of George Cohan's stage success. Sam also will shortly start releasing the "Weekly Wittlcisms" which he obtained from the Art Film Corporation, Cleveland, O.

"Orphan Sally" will be released in the St. Louis territory about November 1 by the Exhibitors Direct Service Exchange, which recently took over the distribution of pictures of the Fine Arts Pictures Corporation.

Dave Segal and Jay Kenter, of the Royal Pictures, Inc., Philadelphia, report that Fred G. Nixon Nirdlinger and the Stanley Company of America have booked "Sure Fire Flint," starring Johnny Hines, at the Victoria, that city, Monday October 22, when Johnny Hines will make a personal appearance.

Fred Elliott, owner of the Clinton Square Theatre in Albany, N. Y., having heavily advertised a week's feature, "What's Wrong with the Women?" received the print in such shape that he was obliged to make a sudden change at the last moment

The big Chicago Theatre, Chicago, Ill. is another of the long list of first class theatres which has booked "Rich Men's Wives" on which the bookings are still piling up heavily.

Al Lichtman returned from another of his periodic trips through the Middle West this week. He found a strong current of optimism prevailing in that section of the country.

B. P. Schulberg's production plans are up to the minute. His releases are distributed by the Al Lichtman Corp. "Shadows," the second, starts playing first runs this month after its private showing at the Biltmore on Friday evening October 27. "Thorns and Orange Blossoms" is the third. The fourth and fifth "The Hero" and "Are You a Failure?" are in the works on the Coast. Gasnier is producing the first and Tom Forman the latter.

The Stanley interests in Philadelphia thought so much of "Rich Men's Wives" that they placed it in the Capitol on lower Market Street close after the termination of a week run at the Aldine. The stunt worked by Ben Amsterdam of Masterpiece with the Wilbur Chocolate Company has brought great results there.

Milton Simon, who for a time was traveling representative for United Theatre Productions Inc., has been made manager of the St. Louis exchange of Film Booking Offices.

Tom Leonard of the St. Louis Pioneer Exchange recently made a tour of the southern Illinois territory, visiting exhibitors in that section. He came back with a batch of fat contracts, and the trip was worth while in every shape. Conditions generally, reported Leonard, are improving, with exhibitors more inclined to book independent pictures.

2200 Film Folk Applaud Johnny Hines in "Sure-Fire Flint"

C. C. Burr Production Proves Superlative Treat to Record-Breaking Audience at Hotel Biltmore Showing

Virtually everybody who was anybody in the motion picture industry in the metropolitan district was present Wednesday night, October 18, at Hotel Biltmore, New York, at the double premier showing of "Sure-Fire Flint," starring Johnny Hines, and "Secrets of Paris," featuring an all-star cast. Some 2,200 motion picture producers, distributors, directors, stars, technical hands, studio helpers, exhibitors, exchangemen, their friends and guests from out of town, applauded and laughed enthusiastically at Charley Burr's latest Hines production, which was unanimously voted the greatest and finest laugh-provoking attraction in which that dare-devil, versatile star has ever appeared. The opinion was general that "Sure-Fire Flint" was Hines' masterpiece.

The showing was by far the largest attended in New York. The spacious ballroom of the Biltmore was taxed to its capacity. Fully two hundred persons stood through the showing of both productions, while about 150 who had made their way into the luxurious lobby of the hotel, learned to their disappointment that the attendance forced the management to put the ban on admitting any more. But the affair was a complete success, socially and otherwise. The program, despite the enormous crowd, was carried out without a single hitch. Once the first picture was started the entertainment continued with machine-like precision and not a single hitch marred the evening's diversion.

The record capacity was a compliment to Mr. Burr as producer and distributor. Had he admitted all who expressed a desire of seeing the pictures, he could well afford to have engaged the Biltmore for a full week's showing with assurance that the audiences would be capacity at every show.

"Jimmy" Bradford and his orchestra contributed no small share to the entertainment of the evening. In fact, it was Mr. Bradford who compiled the musical score for both the C. C. Burr production, "Sure-Fire Flint," and the Burr-Whitman Bennett all-star feature, "The Secrets of Paris." Later in the evening, after the showing of "The Secrets of Paris," the hall was cleared in quick time and dancing enjoyed until the wee hours of Thursday morning.

Lew Cody was among those present. Mary Anderson, who is making personal appearance at the Newark, N. J., Strand Theatre, where her latest picture, "Wildness of Youth," is being shown, also was on hand.

Among those invited were: Lillian Kinoy, J. Lindner, Raymond S. Harris, William M. Vogel, Joseph J. Rein, Akiba Weinberg, Joseph Miles, Warren G. Newcombe, Homer Boushey, Earl Hurd, Earl W. Hammons, J. D. Williams, H. O. Schwalbe, Geo. A. Skinner, W. W. Hodkinson, Raymond Pawley, Arthur Kane, Elmer Pearson, William Fox, Ralph Spence, John W. Krafft.

Harry Warner, Abe Warner, Eddie Bonns, Jack Cohn, Joe Brandt, Reginald Warde, Amedee Van Beuren, Paul Terry, John Terry, Leon Netter, Al Lichtman, H. Ginsberg, Diana Allen, Mary Anderson, Mrs. Rodolph Valentino, Jack Alicoate, Ethel Fleming, Edythe Baker, Mr. and Mrs. Hugo Ballin, Theda Bara, Charles Brabin, Richard Barthelmess, Nita Naldi, Virginia Beardsley, Irving Berlin, Hope Hampton, John Emerson, Anita Loos, Gertrude Turchin.

Kitty Gordon, Vera Beresford, Edmond Lowe, Lenore Masso, Ann Pennington, Florence Billings, Constance Binney, Helen Greenwald, Hortense Wolfe, H. Klein, I. Linden, M. Vogel, Ruth Rosenberg, Monte Blue, Tove Danor, Rodolph Valentino, Douglas Gerard, Betty Blythe, Rex Beach, Henry Clive, Gladys Coburn, Lew Cody, Peggy Coudray, Sascha Beaumont, Hedda Hopper, Irvin S. Cobb, May Collins, Mary Thurman, Dolores Cassinelli, Peggy Hope, Arthur Houseman, Bettu Jewel, Zena Keefe, Virginia Lee, Virginia Pearson, Sheldon Lewis, Montague Love, Minerva Smith, E. K. Lincoln, Doraldina, Mildred Lagne, Neysa McMein, Alice Maison, Mrs. Asher, Musette.

Countess Diane De Mandell, Dorothy Machaill, Martha Mansfield, Violet Mersereau, Claire Mersereau, Helen Moyer, Lotta Miles, Eugene O'Brien, Vivian Osbourne, Pegg Mitchell, Vl Quinn, Rubye de Remer, Mrs. Marshall Neilan, Rose Mintz, Fay St. Claire, Isabelle Smith, Dorothy Richards, Anita Stewart, Lucille Lee Stewart.

Norma Sherer, Helen Shipman, Violet Strathmore, Mrs. Virginia Thoru, Robert Vignola, Ned Wayburn, Robert Warwick, Lillian Walker, Betty Woodmere, Nine Whitmore, Pearl White.

June Caprice, Ellen Cassity, Sybil Carmen, Edith Chambers, Mrs. Mary Carr, Estelle Carroll, Gladys Chase, Helene Smiles Davis, Pedro De Cordoba, Augustus Thomas, Marion Davies, Violet De Barros, Viuie Delmar, Lucille Darling.

Betty Darling, Valerie Emanuel, Pearl Eaton, Doris Eaton, Edward Earle, Hilda Ferguson, Edna French, Lillian Gish, Bernard Granville, O. G. Lewis, O. H. Schleusener, John Carnakis, Ben Pugh, Sam Pouros, Ray C. Seery, Sam Moscow, Dave Segal, Owen McKivett, Mr. Blumberg, F. E. Wolcott, Steve Dorsee, C. V. Kelly, Gilbert Mason.

M. Crum, Aug. Berholtz, H. C. Zander, G. E. Miner, I. J. Craite, A. W. Steward, R. H Kelly, E. E. Bonham, P. M. Kanth, Will C. Thomas, F. Lubinski, A. O. Mollder, F. L. Ryder, Mrs. A. W. Nagle, Jac. O. Schmidt, John G. Froidel, So. Side Amuse. Co., H. V. Friedrich, E. Hoefer, Max Schurrer, A. H. Friese, R. M. Cain, A. L. Stouffer, C. J. O'Neill, Shullsburg Amuse. Co., C. S. Erickson, E. J. Wagner, F. P. Houdek, Harry Hough, Otto Bell, P. O. Pepper, L. R. Buchholtz, D. H. Harris, Geo. A. Kyle, Tom Foster, Jos. Scharfenberg, R. Gregory, Myron Clifford, Charles Guelson, F. T. Welter, H. C. Buchanan, F. C. Buckley, A. B. Kaplan, Joseph Waldorf, P. W. Hafner, Smith & Johnson.

George Slater, J. H. Rolph, B. C. Brown, G. B. Neider, Charles McCabe, L. G. Alby, Stube Quade, W. H. Norton, R. C. Wheeler, P. H. Brown, Jos. Winninger, C. A. Schockow, A. L. Robarge, C. S. Cone, W. B. Stilwell, A. C. Foster, C. O. Kessel, Eugene Phalen, George E. Lochel, R. D. Kinrade, L. R. Buchholtz, C. C. Cullman, George Gerold, P. N. Paulson, K. J. Uglow, J. J. Schultz, W. H. Hanneman, W. B. Martin, John E. Daly, C. L. Reed, J. T. Stark, A. L. Robarge, John G. Bennett, R. K. Mosiman, B. C. Spaulding, Watson & Burren, W. H. Uglow, H. P. Thompson.

John Esterl, O. Larson, W. H. Peterson, K. H. Case, A. P. Fisher, W. G. Tracy, Walter Barusdull, John P. Anton, J. G. Avers, Wm. M. Roon, Tony Hurst, George Cassen, E. E. Ronham, J. H. Wensel, Alfred Warnke, William Loeshy, W. Wyatt, Pete Lasher, E. M. Michalson, A. O. Desormeaux, W. G. Beecroft, Albert Sperle, F. J. McWilliams, F. W. Fisher, Thomas F. Martin, Ben Mosely, Charles Moyer, Franklin Waldheim, C. C. Watson, A. G. Nelson, M. O'Dell, Mann Paige, Billy Bitzer, P. A. Powers, Oscar Price, Mr. Harris, Miss Rosenfield, S. L. Newman, A. J. Romagna, Charles A. Rowse.

Morris Bauman, Grantlund Rice, James Rennie, Mr. Reiben, Mr. Rothenberg, Ernest Stern, J. H. Bursch, Harry Warner, Mr. Chadwick, Mr. Zerner, Joe Shear, Edgar Seldeu, Ralph Spence, Walter Seligsberg, Mr. Hubman, Jimmy Grainger, Lester Allen, R. E. Welsh, Mr. Krom, Lou Baum, Mr. Weber, Joe Schnitzer, Harry Ascher, Mr. Bronstein, Jack Brady, Kenneth Spear, Sam Bradford, S. Clark, Russell Clark, John Carlson, Mr. Crawford, Tom Cairns.

Sidney Garrett, Myron Selznick, David Selznick, Carroll Dunning, John Iris, Carl Anderson, Miss Beacham, Arthur S. Friend, Murray Riskind, Mr. Quinn, Anna Weiss, Mr. Sherpick, Mr. Vettel, Ike Weber, Howard Turrill, H. H. Wentworth, Mr. Wiley, Jacob Wilk, Fred Warren, M. V. Keisewetter, Mr. Grady, Roger Ferri, Mr. Young, Walter Green, Jack Glavey, Henry Herzbrun, Mr. Schwartzman, Miss Bell, Mr. Streeter, Edw. Hyman, Edw. Hemmer, F. M. Hanan, Jerry Hofman, Mr. Insley, Jack Kelly, Jess Smith, Edw. Small, Mr. Jefferies, Harry Kosch.

Hiram Abrams, Bertha Schwartz, A. J. Vanni, S. A. Lynch, Robert Lynch, Mr. Listman, W. J. Morat, Paul Maschke, Mr. Mellillo, Mr. Sliegiitz, Lou Rogers, Arthur W. Stebbins, Ben Goetz, Mr. Strickman, H. M. Goetz, R. A. Gillaum, S. M. Walkinshaw, Mr. White, Paul Bryant, Arthur Dillenbeck, Major O'Mahoney, Mr. Fitzpatrick, Miss Goldstein, H. R. Ebenstein, Harry Fraser, Solomon Fillin, E. M. Carstens, John Burau, Francis M. Kadow, P. G. Thielen, Ed. J. Fuchs, Thos. J. Coffey, J. Deppe, J. P. Adler, A. A. Susznekl, C. W. Doctor, R. J. Schlack, O. J. Blakeslee, A. L. Lighter, John H. Herziger, A. L. Robarge, J. M. Wood.

Warners Buy Three Play Rights

Just before leaving for the coast, Harry M. Warner, of Warner Brothers, announced that he had purchased screen rights to "The Beau Brummel," Richard Mansfield's great success; "Cornered," in which Henry W. Savage starred Madge Kennedy, and the Elinor Glyn story, "How to Educate a Wife." These will all be produced by the Warners for 1923 release. Other plays are now being negotiated for, Warner Brothers planning to make 18 pictures this season.

Presence of Stars Helps Box Office

Personal appearances have seemingly come into their own, for reports from various parts of the country this week indicate that starts are helping in no small measure the drawing power of certain features. The personal appearances of Harry Houdini and special mystic acts in conjunction with the showings of his feature, "The Man from Beyond," is contributing in no small way to the financial success of that picture which, according to box-office statements, has set three records in as many weeks, two in Detroit and one in Boston.

However, some of the houses, boastful of the business done with these personal appearances, are overdoing the stunt to the extent that they are hurting their business by booking in unknown quantities, utilizing their appearances with this or that notable as an apologetic reason for their appearance. It is only a question of time, however, when these freaks will be on the outside looking in.

Doris Kenyon, who is now appearing in Philadelphia in "Up the Ladder," increased her bankroll considerably and incidentally strengthened her popularity by making personal appearances at the Victoria Theatre during the premier showing there of C. C. Burr's "Sure Fire Flint," starring Johnny Hines.

Speaking of "Sure Fire Flint" recalls a despatch from Boston where Johnny Hines is personally appearing in conjunction with the showing of that production at the Modern. Johnny Hines does an act that easily is the best offered by any of the stars, who seem to adhere to one stereotyped line of talk about studios, etc. Incidentally, the public has tired of this chatter and it will be to the advantage of stars to alter their hits.

Margery Wilson, star-producer-director-author of "Insinuation," is headed toward New York where she will arrive next week to sell territorial rights to that feature. This week Miss Wilson is appearing at the Victory Theatre, Providence, R. I., meeting with splendid success. She is appearing also at the Music Hall, Pawtucket, R. I., this week, using a machine to cover both towns.

Peggy O'Day, star of "The Storm Girl" and other New Era Productions, and incidentally one of the best horsewomen on the screen, will start on a personal appearance tour some time early in November. Bookings now being arranged will keep her busy for six or seven weeks, covering New England, New Jersey and Pennsylvania.

If negotiations now under way materialize, clever little Miriam Battista, star of many successes, who is being ably managed by Robert Edgar Long, formerly with D. W. Griffith, will make a series of appearances in the East in conjunction with the showing of the L. Lawrence Weber-Bobby North picture, "The Curse of Drluk," directed by Harry Hoyt.

Mrs. Rodolph Valentino (Jean Acker) has completed her vaudeville tour for the time being and is back in New York, working on the initial release of Amalgamated Exchanges of America. E. K. Line

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Virginia Lee is winning many admirers by putting over a neat little stunt, which is neither long nor too chatty. She has been in New England for the past few weeks.

The plan of Tom Sorlero to organize an aggregation of stars to tour the small-town picture houses has apparently fallen through, for nothing has been heard from that showman.

"Flesh and Blood" Sets New Records For Theatre Owners

Conclusive evidence that exhibitors everywhere will book quality productions regardless of who makes them is furnished in the daily booking reports pouring into the New York offices of Western Pictures Exploitation Company from exchanges releasing the Lon Chaney special, "Flesh and Blood." Representative first-run theatres in every key city in the country have booked this feature, which has been enthusiastically praised by both trade and daily press critics, who see in the "man with a thousand faces" a character deluxe, whose box-office value is undisputed.

However, the success of "Flesh and Blood" is due entirely to the calibre of the production togcther with its exploitation possibilities, which, wherever capitalized by exhibitors, have been productive of amazingly splendid results at the box office. Particularly successful was the showing of "Flesh and Blood" over the U. B. O. Circuit of New York, which, according to box-office statements, brought this picture a gross that compared favorably with the foremost productions of the year.

Every theatre circuit of importance has booked "Flesh and Blood." These include the B. S. Moss, B. F. Keith, F. F. Proctor, Marcus Loew, Haring & Blumenthal and the Sydney Cohen circuits in the metropolitan area. Other equally important bookings came from the S. A. Lynch Enterprises, which is in virtual control of the exhibition field of the South; A. H. Blank circuit of Iowa and Nebraska, and the Gordon string of houses in New England.

The second largest and most beautiful theatre in the country, Balahan & Katz's Chicago Theatre, introduced "Flesh and Blood" to Chicago, where the production was given a spectacularly commendable prcsentation. Other first class Chicago houses that have booked "Flesh and Blood" include the spacious Tivoli, Riviera and Howard.

Following is an incomplete list of first-run showings already contracted for on "Flesh and Blood:"

Waldorf Theatre, Akron, O.; Edward F. Albee's Victory Theatre, Providence, R. I.; Edward F. Albee's Scenic Theatre, Pawtucket, R. I.; Avon Theatre, Decatur, Ill.; Graphic, Bangor, Me.; Regent, South Norwalk, Conn.; Majestic, Hartford, Conn.; Loew's, Indianapolis; Rialto, Milwaukee; California, Los Angeles; Strand, San Francisco; Moore's Rialto, Washington; Modern and Beacon Theatres, Boston; Rialto, Atlanta, Ga.; Strand Birmingham, Ala.; Liberty, Sacramento, Cal.; Liberty, Stockton, Cal.; Liberty, Seattle, Wash.; Majestic, Portland, Ore.; Mission, Santa Barbara, Cal.; Rialto, Long Beach, Cal.; Rialto, San Diego, Cal.; Bijou, Green Bay; Nemomonee, Menominee, Mich.; Temple, Saulte Ste. Marie; Capital, Lynn, Mass.; Strand, Lawrence, Mass.; Bijou, Ventnor, N. J.; Capitol, Atlantic City, N. J.

CLEVELAND—"The Sage Brush Trail," with Roy Stewart, Johnny Walker, Wallace Beery and Marjorie Daw, opened a week's engagement at the Orpheum Theatre here. Hugh B. Evans staged the presentation, which opened big, giving promise to do a record business, which fell back to ordinary on Tuesday.

PROVIDENCE, R. I.—"Yankee Doodle, Jr," occupied the No. 2 spot on a double bill at the Victory Theatre this week, the house concentrating on "Insinuation," with Margery Wilson, who starred in the picture and who appeared in person.

JERSEY CITY, N. J.—Harry Houdini will personally appear here during the week of Oct. 22 in conjunction with the showing of his feature, "The Man From Beyond."

ROCHESTER, N. Y.—The fact that "Ten Nights in a Barroom" was made at Gloversville, N. Y., a short distance from here, attracted much local interest to that feature, which topped the combination bill at Fay's Theatre this week. The Monday opening was far better than business recorded previously on Mondays.

PITTSBURGH—"Rags to Riches," the first Warner 1922-23 special, was given its premier showing at the Grand Theatre here Monday, receiving splendid notices from the local critics. Business picked up considerably on Tuesday, with indications that the engagement would go big.

PITTSBURGH—The Liberty Theatre had Wesley Barry in "Rags to Riches" for its feature attraction this week, the production opening big, with business holding up thereafter.

NEW YORK CITY—Owing to the fact that the C. C. Burr-Edwin Carew special, "I Am the Law," is undergoing several changes, the engagement at the B. S. Moss Broadway Theatre was postponed two weeks.

PROVIDENCE, R. I.—"Rich Men's Wives," the B. F. Schulberg production, followed the "The Prisoner of Zenda" into the Rialto Theatre here this week. This house usually gives a two-feature bill, but in this instance this policy was dispensed with as sort of an experiment. Much to the surprise of Manager Bill Mahoney, the bill not only pleased, but brought audiences that were as big as those which had attended "The Prisoner of Zenda" engagement. The press reviews characterized the picture as one of the best brought to Providence.

BOSTON, MASS.—Johnny Hines personally appeared at the Olympia Theatre here in conjunction with the premier showing of "Sure Fire Flint" this week. The house has been doing a sell-out business at every show, with Hines' act going over with a bang. The Boston reviewers were loud in their praise of the feature.

BOSTON, MASS.—"The Man From Beyond," the Harry Houdini picture, did such a great business at the Globe Theatre that it was this week moved further uptown to the old Bowdoin Square Theatre, where it resumed its record-breaking career. The Great Clayton appeared at the Globe, but Houdini personally is appearing here with his old tricks. Business is the biggest ever recorded at this house since it took up a movie policy.

INDIANAPOLIS—"After Six Days," the Weiss Brothers' spectacle, opens at the English Opera House here on Sunday. Bert Ennis, of New York, is here exploiting the picture, which is creating considerable talk. Many clever local tie-ups with clergymen, societies and schools have been negotiated. Several special showings are being planned. The newspapers are cooperating nicely.

NEWARK, N. J.—Ivan Abramson's Graphic feature, "Wildness of Youth," was given its premier showing at the Strand Theatre this week. A clever exploitation campaign helped business considerably.

"More to Be Pitied" Makes Good Show

"More to be Pitied," first of the C. B. C. Film Sales Corporation's series, went over big at two premiere showings in different territories this week, and proved itself a real box-office success at both.

The first opening on Monday, the 16th, was at the Hippodrome Theatre, Reading, Pa., and marked the opening gun in this territory of De Luxe Film Co. of Philadelphia, which holds Eastern Pennsylvania and Southern New Jersey rights to the pictures. De Luxe has been lining up ideas on putting over this feature, and according to a wire received from them by C. B. C. the day after the opening, the picture opened to turn-away business.

The other big premiere was the first showing of this feature in the Michigan territory, where it opened a week's run at the Colonial Theatre, Detroit, also on Monday. According to Ray J. Branch, who holds the Michigan rights to the picture, it broke many house records for attendance there and proved one of the biggest box-office attractions ever played in Detroit.

Word of the booking of "More to be Pitied" over two entire circuits—the biggest and most important in the territory—comes from H. A. Lande, president of Quality Film Corp. of Pittsburgh, whereby the feature will be shown over the entire Rowland & Clark circuit in Pittsburgh, and in addition to this, over Ike Libson's circuit, covering Cincinnati, Columbus, Dayton and Louisville.

Frank E. Woods Quits F.P.-L. to Produce Independent Pictures

(Special Despatch To Moving Picture World)

HOLLYWOOD, CAL.—Official substantiation of the exclusive report published in the Independent Section of Moving Picture World five weeks ago that one of the "best and biggest producers in the business now associated with a leading producing and distributing organization as production chief" would join the new and increasing army of independent producers, was obtained here today when Frank E. Woods, supervising director of Famous Players-Lasky Corporation, tendered his resignation to Jesse Lasky, for the purpose of organizing his own independent producing company. The resignation was by mutual consent and will take effect Nov. 11. In leaving the Lasky lot, Mr. Woods carries with him the best wishes of every member of the Famous Players organization. In officially confirming the resignation, Mr. Lasky paid Mr. Woods a high tribute.

A Torchy Comedy

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.
BOOK AT EDUCATIONAL EXCHANGES

Film Moguls Will Attend Showing of Lichtman's "Shadow"

At the request of a number of Lichtman franchise holders, the private showing of "Shadows," B. P. Schulberg's second release through the Al Lichtman Corporation has been postponed from Friday evening, October 20, to Friday evening, October 27. The place will be the Biltmore grand ballroom.

When the date was first arranged, the territorial partners at once began arranging for the bringing on to New York of prominent showmen in their respective exchange cities. The time was found, however, to be too short and so, in order to make the party a real one, the date was postponed one week.

Tom Moore, franchise holder ing Washington; Harry Asher, New England franchise holder; Ben Amsterdam, of Philadelphia; Sam Grand in Buffalo, and various others intend making special trips to attend the premiere. All franchise holders, who are within a day's journey of New York, have definitely promised to attend. Locally, there has been considerable interest aroused over the presentation.

The professional colony in town has been invited en masse. The entire trade is expected to be on hand for the occasion, which, according to advance indications, looms up like a typical theatrical first night.

Erne Rapee, conductor at the Capitol Theatre, has been engaged to direct the orchestra of twenty-six pieces which, for the first time, will render Louis F. Gottschalk's special musical score. An elaborate presentation will be put on with special lighting effects.

Invitations will be extended to the Authors' League, the Motion Picture Directors' Association, the Theatre Owners' Chamber of Commerce, the F. I. L. M. Club of New York, the National Board of Review and organizations of that character.

Close on to 2,000 people are expected. The list of guests will, in all likelihood, include the following, in part:

E. M. Asher W. E. Atkinson, George Arliss, Harry G. Ballance, Lon Bann, Ben Blumenthal, Edward Bowes, Col. A. C. Bromhead, Floyd M. Brockell, Jules E. Brulatour, Charles C. Burr, Theda Bara, John Barrymore, Richard Barthelmess and Mary Hay, Betty Blythe, Monte Blue, Charles J. Brabin, Alice Brady, Hon. George H. Cobb, R. H. Cochrane, William C. Cahanne Albert Capellani, Lew Cody, Ward Crane, Marion Davies Benjamin De Casseres, Pedro De Cordoba, Carol Dempster, Allen Dwan, Dorothy Dalton, John Emerson and Anita Loos, Gilbert Emery, author of "The Hero," which Preferred is making for Lichtman release: Douglas Fairbanks and Mary Pickford, Elsie Ferguson, Felix Feist, Victor Fleming, E. P. Fineman, William Fox, Leopold Friedman, Sidney Garrett, Max and Jacob Cluckmann, J. F. Godsol, E. H. Goldstein, Arthur Butler Graham, James R. Grainger, Walter E. Greene, Thos. J. Geraghty, Charles Gerrard, Dorothy and Lillian Gish, Edmund Goulding, Albert L. Grey, D. W. Griffith, E. W. Hammons, Will H. Hays, Ralph Hayes, W. W. Hodkinson, Mrs. Ell T. Hosmer, Earl J. Hudson, Gladys Hall, Hone Hampton, Joseph Herrcsheimer, Robert Henley, Joseph Henabery, Hedda Hopper, Johnny Hines, Fanny Hurst, Rex Ingram and Alice Terry, Millard Johnson, W. Ray Johnston, Julian Johnson, Beatrice Joy, Elsie Janis, Buster Keaton, Zena Keefe, A. P. Kelly, Madge Kennedy, Doris Kenyon, Henry King, James Kirkwood, Henry Kolker Edward Knoblock, R. T. Kane, Sidney R. Kent, Arthur S. Kane, Edward L. Klein, Jack Lloyd, Jacqueline Logan, John Lynch, Carl Laemmle, Hon. Joseph Levenson, Marcus and Arthur Loew, Elek J. Ludvigh, Mary McLaren, Tom Meighan, H. L. Mencken, Owen Moore, Moe Mark, Paul C. Mooney, Nita Naldi, George Jean Nathan Harry T. Nolan, Eugene O'Brien, Albert Parker, Frances Taylor Patterson, Virginia Pearson, Jack Pickford Elmer Pearson, Charles C. Pettijohn, Joseph Plunkett, Will Rogers, R. A. Rowland Lowell Sherman, Edward Sloman Anita Stewart John M Quinn, Hugo Riesenfeld, Charles R. Rogers, S. L. Rothafel, J. Parker Read, Jr., Saul E. Rogers, Harry L. Reichenbach, Rodolph Valentino, Robert C. Vignola, Nicholas Schenck, Emil E. Shauer, Courtland Smith, Reuben Samuels, Joseph I. Schnitzer, Harry O. Schwalbe, Lewis J. Myron and David O. Selznick, W. E. Shallenberger, Winfield Sheehan, Sam Spring, Charles Urban, James Young, Senator James J. Walker, F. B. Warren, J. D. Williams, C. L. Yearsley and Adolph Zukor.

"Chicago Sal", with Alice Lake Starred, Big Principle Film

Word reached Eastern Manager Irving Lesser of Principle Pictures Corporation this week from Los Angeles to the effect that the Irving Cummings special, "Chicago Sal," starring Alice Lake and Milton Sills, who are supported by a distinguished cast of players, had been completed. Work on cutting and titling this production is now well under way and it is expected that this latest feature will be ready for general release some time next month.

While reports from the coast studio praise the production as one of the best of the year, Manager Lesser, after carefully reading the lengthy reports and statements from the studio, stated that under no consideration would he offer the picture to any exchangeman before the latter has had an opportunity to see it.

"I want to emphasize our policy of making pictures for anything but competitive propositions," said Mr. Lesser. "I am happy to receive this information relative to 'Chicago Sal,' whose title we are contemplating changing. But I will not hop out of my chair in enthusiasm, for while the reports from the Coast brand it as a 'feature Principle Pictures Company should feel proud of,' I want to reserve all exclamations and decisions until after I have seen it.

"Principle Pictures Corporation will at no time make an effort to sell any of its product to any exchange man who has not seen the picture. We will place our productions strictly on their merit, and only on such a basis will we offer them to exchanges. As soon as a completed print of this new feature reaches our Eastern offices exchange men will be duly notified and showings will be arranged for those who are interested.

"The organization of Principle Pictures Corporation is completed to the extent that we maintain a field force. Members of this staff, men well known to exchange men and exhibitors alike, will make a special tour of the key cities for the purpose of showing our pictures to prospective buyers.

"We maintain that the time has come when an exchange man must see for himself just what his hard earned dollars are buying. We do not buy any story on the contentions of others. On the contrary, we insist on careful consideration of every story submitted. We intend to extend to our clientele the very same courtesy. Principle Pictures Corp. will adhere strictly to the principle that to be fully developed this industry must make it its business to see that all in it receive fair play—and our policy is just that.

"Our production department believes that in 'Chicago Sal' it has a production that is superlative. This information they convey in daily confidential messages to this office. I am glad to receive such information, for it indicates that our production department itself is pleased. That means considerable, for the reason that orders were given on the Coast by Mr. Rosenberg, who is in charge of production, to refrain from any outbursts of enthusiasm unless they were distinctly justified.

"But we are waiting patiently for the completed picture, and not until after I have seen it will I have any statement to make as to 'Chicago Sal.' Then my opinion will be transmitted to exchange men through the trade press."

Cast of Popular Names Appears in Warner Film; Coast S. R. Studio News

LOS ANGELES—(Special)—A cast of popular screen players is included in the Warner Brothers' production, "The Beautiful and Damned," featuring Marie Prevost, announced as the second of seven releases for this season. The production, directed by William A. Seiter, was made from the novel of the same name written by F. Scott Fitzgerald. Olga Printzlau adapted the story for the screen.

Included in the cast, headed by Miss Prevost, are Kenneth Harlan, Louise Fazenda, Tully Marshall, Harry Meyers, Cleo Ridgely, Emmett King, Kathleen Key, Clarence Burton, Walter Long, Parker McConnell, George Kuwa and Charles McHugh.

Clarence Bricker, producer of the Frankie Lee series of comedies, has loaned that star to B. P. Schulberg to portray the title role in Director Casnier's feature, "The Hero." As soon as Frankie completes this picture he will start work on the first American boy comedy-drama two-reeler, which Bricker will produce for East Coast Productions, Inc.

"Weight For Me" is the title of the first comedy of the new series of "Fatty" Karr two-reelers, which will be ready for release through Franklyn Backer's East Coast Productions, Inc., Nov. 15.

Bruce Mitchell, producer of the "Fatty" Karr comedies, has leased the Federal Studios at 3700 Temple Street, Los Angeles, to make the series.

Ben Wilson has started work on the third William Fairbanks Western production at the Bertwilla studio. The second feature, "The Sheriff of Sun Dog," has been completed and a print of the feature sent to Arrow Film Corporation, which is distributing the pictures.

Harry M. Warner, head of Warner Brothers, was expected here early this week, but owing to an important deal pending in New York his departure was delayed, according to a wire received at the Warner studio. Mr. Warner is expected here Sunday, Oct. 22. When he arrives his brother, Abe, will return to New York. Several important production deals are pending.

The production activities have developed to such an extent that there is a strong probability the Warner Brothers will acquire another studio pending the enlargement of their own plant.

Wesley Barry, the Warner Brothers' star, this week started on a tour of the Orpheum Circuit. He recently completed his second 1922 production for Warners, "Little Heroes of the Street."

Production has been completed on "Chicago Sal," the Irving Cummings special that Principle Pictures Company will release. The cast includes Milton Sills and Alice Lake.

Production has been finished on the screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," featuring Marie Prevost. This production will be handled by Warner Brothers distribution. Jack and S. L. Warner produced it. The latter are now preparing for the production of "The Little Church Around the Corner." E. Mason Hopper will direct the latter picture. Who will appear in it has not been disclosed.

Two additions have been made to the co-operative producing company which B. P. Schulberg is developing here. They are Karl Struss and Harry Perry, both veteran cameramen who have been responsible for the photography of numerous successes. Struss is working with the Gasnier unit on "The Hero."

Will Tryout Booking Plan

Dallas (Special)—The Schulberg-Lichtman producing and distributing plan will be definitely launched in the South the week of October 29 when "Rich Men's Wives," the first release of the new organization, will play four important first-runs jointly.

E. C. Leeves, manager of the Al Lichtman Exchange of Texas, Inc., has closed with the Interstate Circuit, an important independent company in Texas for first-runs in Dallas, Houston, Fort Worth and San Antonio. The production will have week stands in each city.

George Gould with Garsson

George D. Gould, well known former trade paper editor and formerly managing editor of the Motion Picture News, is now business manager of Murray W. Garson, Inc. He will also direct the publicity and advertising for the concern, which in addition to offering a new series of Nick Carter pictures, now has two units producing feature pictures. These units are under the supervision of Ralph Ince and Roy Sheldon.

Amalgamated List of 'Changes Complete

Announcement was made this week of the list of Amalgamated Film Exchanges, Inc., franchise-holders. The franchise holders include some of the foremost exchanges in the country. The complete list follows:

Greater New York, New York State and northern New Jersey will be handled by Renowned Pictures, Inc., J. Bellman, 729 Seventh Avenue, New York City.

Northern Illinois, Indiana and Wisconsin, Celebrated Players Film Corp., J. Freidman, Chicago, Ill.

New England States, Amalgamated Exchanges of New England, Inc., Herman Rifkin, Boston, Mass.

Southern New Jersey and eastern Pennsylvania, Metro Film Exchange, R. Lynch, Philadelphia, Pa.

Maryland, Delaware, District of Columbia, Virginia Federated Film Exchanges of Baltimore, Inc., P. O'Letsky, Baltimore, Md.

North and South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi, Amalgamated - Savini Films, R. M. Savini, Atlanta, Ga.

California, Arizona, Nevada and Hawaiian Islands, Progress Pictures, Inc., E. H. Emmick, San Francisco, Cal.

Iowa, Nebraska, Kansas and western Missouri, Supreme Pictures Corp., Al Kahn, Kansas City, Mo.

Oregon, Washington, Colorado, Montana, Idaho, Wyoming, Utah, New Mexico and Alaska, Greater Features, Inc., Lennon & Sheffield, Seattle, Wash.

Dominion of Canada and New Foundland, Chas. Stephenson Attractions, Ltd., Chas. Stepheuson, Toronto, Canada.

Australasia—Selected Super Films, Ltd., Chambers & Gurney, Sydney, Australia.

The business activities of the former Palmore & Homand film exchange, have been taken over by the Progress Pictures, Inc., 240 Fallsway, Baltimore, Md., which has just been incorporated under the laws of the State of Maryland by M. Raymond Roberts. It is the purpose of the new company to lease and hire films. Tony Luchese, of Philadelphia, is back of the enterprise.

Emanuel Marks will act as the manager of Progress Pictures exchange in Washington, D. C. There are 500 shares of preferred stock, par value $100, and 2,500 shares of common stock, par value $10.

Harry Hammond, formerly with the Merit Film Company, Baltimore, Md., has joined the sales force of Sidney B. Lust, president of the Super Film Attractions, Washington, D. C.

J. H. Beaver, formerly manager of the Electric Film Corporation, Washington, D. C., has gone into business for himself.

Carl S. Sonin Heads Warner Detroit 'Change

DETROIT—(Special)—Carl S. Sonin is now in active charge of Warner's Exchange in this city, succeeding Dave Warner, who left for Los Angeles, where he will be permanently located, according to a report here. Mr. Sonin is an experienced exchangeman, having been associated with a number of the biggest distributing companies. He gave out the following statement this week:

"We are going to have seven big specials, the first of which will be "From Rags to Riches." Warner Brothers appreciate the splendid support which they have received from exhibitors, and their ambition is to remain independent by producing big specials that every exhibitor will want. I want Michigan exhibitors to feel that they are welcome at our office and that we stand ready at all times to meet them 50-50 on any proposition. We are here to make money both for them as well as ourselves."

Standard Film Service-Federated Exchange here has mailed out about 500 copies of its latest publication, entitled "A Book of Dates, 1923," the same being a date book. The book is being distributed from all four of the Harry Charnas exchanges in this city, Cleveland, Cincinnati and Pittsburgh.

The splendid box office record established here some time ago by "The Kid" was shattered last week by Harry Houdini and his special, "The Man From Beyond," at Kunsky's Madison Theatre. The picture is being road-showed in this territory.

Exchangemen from this city attended the exhibitor convention at Flint, en masse, last week. The boys all agree that exhibitors generally admitted that business was improving consistently.

"What's Wrong With the Women?" the Equity special, plays at the Capitol Theatre here week of October 22.

W. S. (Dad) Witman of the Rex Film Company says business is improving and he has chalked up some of the best houses in the State to show "The Vigilantes," "The Unfortunate Sex" and D. W. Griffith's "Hearts of the World."

"Insinuation" at R. I. State Prison

Howard, R. I.—(Staff Special)—Four hundred and fifty-two inmates of the Rhode Island State Prison were on Sunday evening, Oct. 15, treated to a special showing of the Margery Wilson feature, "Insinuation." The showing was arranged by Manager Matt Reilley of the Victory Theatre, where that feature played this week in conjunction with "Yankee Doodle, Jr." Miss Margery Wilson appeared personally and her brief, but clever talk made a distinct hit with the inmates who applauded her enthusiastically for several minutes.

Houdini Picture Smashes Record

Detroit—(Special)—"The Man From Beyond," the Harry Houdini special, broke all records at Kunsky's Madison Theatre here last week, the gross business surpassing that done by Charley Chaplin's "The Kid."

Boston—(Special)—"The Man From Beyond," the Houdini picture, in conjunction with the showing of which Clayton, The Mystic, personally appeared, closed a most successful two-week run at the Globe Theatre here Saturday, Oct. 14.

Ray Johnston Puts Over Deal

W. Ray Johnston, vice president of Arrow Film Corporation, has sold to Qualtoplay Film Company, of Syracuse, the Jack Hoxie series, for Upper New York. Mr. Johnston, who visited Buffalo and Syracuse on his recent trip, called on all the independent exchanges and reports conditions on the upgrade in the Northern New York territory.

Novelty Exploitation Stunts For Will Nigh's "Notoriety"

The producers of Will Nigh's photo drama "Notoriety," have left nothing to the imagination in the exploitation campaign mapped out for the use of exhibitors during the run of the picture. The procedure is as simple as it is effective and is now being put in practice by Sam Grand's exchange in Boston. The title itself suggests the tie-up, as the word "Notoriety" is automatically connected with newspaper sensations. Every angle of theatre exploitation from lobby to street and newspaper is covered and consists of the following:

The exhibitor first selects the biggest local paper and concentrates on it in all his publicity, in return for which the newspaper concentrates on the theatre in its publicity for "Notoriety." In his lobby, the exhibitor builds a monster sign showing the front pages of the particular newspaper with the sensational stories underlined. Across the face of the sign the exhibitor has the word "Notoriety" written in rough script. The same paper is used to cover his box office and to make paper clothes for his ushers and attendants. Across the reading matter, the word "Notoriety" is written. The newspaper benefits by the publicity that its name and front page receive, which makes reciprocal publicity for the theatre an easy matter. One newspaper contest in particular is expected to prove unusually successful. This consists of the newspaper calling upon its readers to count the number of stories in its daily issues, exemplifying notoriety. The reader or readers guessing the correct number, receives free admission to the showing of the picture.

There always are a good number of notorious scandal stories in the papers every day and this contest makes it necessary for the reader to peruse the paper carefullly.

Another valuable newspaper tie-up is a "notoriety contest," in which every advertiser in each edition of the paper is presented with a free pass to "Notoriety."

Dear Mr. Exhibitor:

* * *

Thought you might like to know

* * *

I played

* * *

"More To Be Pitied"

* * *

And it is a wonderful attraction.

* * *

My only regret

* * *

Was that my other

* * *

Booking arrangements prevented me

* * *

From holding it over

* * *

For a longer period.

* * *

It has broken

* * *

Some of our best house records

* * *

For attendance.

* * *

(Signed)
Richard Graham,
Mgr., Belmont Theatre,
New York.

* * *

And manager Harsten says

* * *

It was a knockout

* * *

At the Regan Theatre

* * *

And we can give you

* * *

Lots more of the same kind.

* * *

But it's not necessary,

* * *

Because

* * *

All you've got to do

* * *

Is ask anybody

* * *

Who's played this feature.

* * *

He'll tell you it's

* * *

One of the biggest

* * *

Box-office knockouts of the year.

* * *

It's booking the biggest

* * *

Circuits throughout the country,

* * *

Cleaning up at big first run houses.

* * *

And if you hold your dates NOW

* * *

For "ONLY A SHOPGIRL"

* * *

You'll come back and say

* * *

THANK YOU!
C. B. C.,
1600 B'way, N. Y.

New Boston 'Change Is Formally Opened

BOSTON (Special) — Formal opening of the new headquarters of the Franklin Film Company, who are the New England distributors for Warner Brothers, occurred on Tuesday of this week in the presence of more than 200 exhibitors from all over the district. The local film district also was well represented by managers who called to tender their congratulations and best wishes. Many handsome floral offerings testified mutely to the felicitations of well-wishers.

The Franklin Film Company starts off with a bang and with a sales force that is bound to be heard from in the New England district. "Bill" Shapiro is president and general manager, Irving L. Walcnstein is the office manager and will have charge of sales in Boston and vicinity; Harold S. Eskin has been assigned the Connecticut territory, and will make his headquarters at New Haven; and the rest of the New England territory will be looked after by Charles B. White, Saul Smokler, Harry F. Goldstein and Ben Lourie.

In connection with the opening of this new distributing office, it may be mentioned that Warner Brothers have started an exploitation stunt for "Rags and Riches," the Wesley Barry classic, and their

MISS EDRIA FISK
Selected by Arrow from Atlantic City Pageant for part in "Jacqueline."

picturesque float is attracting great attention on the streets of Boston and its environs. The picture is to be shown next week at Loew's New State Theatre, and the float is to be here all next week. Incidentally, it also is being used to combat the censorship

Hyperion Will Have Six Productions

Announcement of interest to the independent market is made this week by the Hyperion Pictures Corporation, which offers to independent exchanges a group of six pictures, for release this season.

"Finger Prints," the first of the six, is now ready, and the other five will be released at regular intervals of about six weeks. "The Seventh Noon," from the novel by Frederic Orin Bartlett, is in preparation and the titles and other details of the remainder of the series will be made public shortly.

According to the statement of the distributing organization, the series of pictures is being made by men who have intimate knowledge of conditions in the independent field, and these photodramas have been produced to fill the need now urgent in that field.

These six pictures, the company officials declare, will have competent direction and experienced casts, high-class productions, strong stories by popular authors, and titles with big exploitation and publicity possibilities.

Big Month For Principle

If the plans of Messrs. Sol and Irving Lesser and Michael Rosenberg, of Principle Pictures Company, do not miscarry, November will be an epoch-making month in the history of not only that new-born organization, but for the leading exchanges associated with it. According to a statement issued this week by Eastern Manager Irving Lesser, that concern will have two big specials ready for release next month. The specials are "Chicago Sal," an Irving Cummings production with an all-star cast, and "The World's a Stage," an Elinor Glyn feature, starring Dorothy Phillips.

Eddie Bonns Joins Goldwyn

Eddie Bonns, who has been making history for independents as exploitation and publicity director of Warner Brothers, joins Goldwyn on Monday, October 23, as head of the exploitation staff. Since Jimmy Grainger became an executive of Goldwyn, rumors were rife that Eddie was to join his old friend, but not until this week was the report officially verified. Lon Young, who has been associated with the Warners for many years and who has been doing splendid work as head of the contract department, will succeed Bonns as publicity and exploitation director. He will be ably assisted by Lou Marangella, who has been Bonns' right hand man since he took over the position.

Simeral Acquires Arrow Features

A big Arrow sales deal was consummated this week between Dr. W. E. Shallenberger, president of Arrow Film Corporation, and Harry Simeral, who operates the H. C. Simeral Company, an independent exchange in Pittsburgh, of which Mr. Simeral is the president and P. W. Hamilton is the secretary and treasurer.

Under the terms of this contract, H. C. Simeral Company will distribute in Western Pennsylvania and West Virginia the following pictures:

"Night Life in Hollywood," "The Streets of New York," "The Innocent Cheat," "Chain Lightning," "A Motion to Adjourn," "Back to Yellow Jacket," "One-Eighth Apache," "Little Casino," "A Yankee Go-Getter," "Dangerous Paths," "The Price of Youth," "Impulse," "The Hidden Light," "Love, Hate and a Woman," "The Splendid Lie," "Six Jack Hoxies," "Peaceful Peters," "The Sheriff of Sun-Dog" and Eddie Lyons Special Comedies—twelve.

Mr. Simeral is building up a new organization for the proper handling and exploiting of the pictures named above. Ben Abrams one of the real veterans of the film industry, who began his activities some eighteen years ago with Ad Kessel and who has just severed his connection with First National, which organization he served in the capacity of special representative, has affiliated himself in a like capacity with the new company.

Two Murray Garsson Units Start Production Activities; News of Eastern Studios

Indicative that Murray W. Garsson intends to take a prominent place in the producer ranks is the announcement made this week that two companies, under his banner, began work on big feature productions.

Ralph Ince started shooting on October 16 at the Talmadge studios, New York, on a screen version of the stage hit, "Success." While the working title of "The Has Been" has been used in announcing this production, it is probable Mr. Garsson will keep to the original nomenclature, "Success," when the feature is ready for release. The cast includes Joseph Kelgour, Naomi Childers, Brandon Tynan, Mary Astor, Dore Davidson, Stanley Ridges, Lionel Adams, Gay Pendleton, Billy Quirk. Thomas Atkins is assistant director.

Simultaneous with the activity of the New York company, another group under the direction of Roy Sheldon, which left New York on October 15, starts work on "Way Down South" at Albany, Georgia, the locale of the story. Careful selection by Mr. Garsson of players has resulted in the collection of an unusually strong cast in support of Marian Swayne, who plays the leading feminine role, and Joe King, the male lead. The cast includes Jack Richardson, Irene Boyle, Isabelle Fisher, Norma Lee, Dan Haynes, W. F. Chaplin, Melville Shyer, John Jenkins and Frances Grant.

With the completion of "The Shylock of Wall Street," Burton King is now concentrating on his plans for the next production, which in all probability will be "Plastered Saints." Production, however, is not expected to start until late this month.

Margery Wilson, the producer-director-star, writes to the effect that she will be in New York next week to negotiate releasing arrangements for her picture, "Insinuation," which she has been personally exhibiting in New England houses.

Will Nigh will not start production on his second L. Lawrence Weber-Bobby North feature until late next month. This week announcement came from the Weber-North offices that three pictures had been purchased for Nigh, based on Broadway successes.

There is a letter at this office for Master Joseph Depew.

Johnny Hines, the C. C. Burr star, is making personal appearances in conjunction with premier showings of "Sure Fire Flint." He is in Boston this week, and next week he appears at the Victoria Theatre in Philadelphia.

The first "Torchy" comedy that Ray McKee and an all-star cast are making for Master Films, Inc., has been completed. During the making of one of the thrillers in the first picture, a chase staged in the midst of heavy traffic on Fifth avenue, several players were injured, one still being in the hospital.

Ben Silvey, Burton King's assistant director, is one of the most versatile directors in the business, according to his big chief, who gives him no little credit for the splendid aid he gave him during the making of "Shylock of Wall Street."

Speaking of "Shylock of Wall Street," when that picture is shown generally to the trade a treat is in store for the old-timers in the form of remarkable acting on the part of Maurice Costello. He is one of the big lights of the picture.

Edria Fisk, one of the winners of the Atlantic City beauty contest, who was engaged by Arrow Film Corporation for a part in their new James Oliver Curwood special, "Jacqueline," started work on Wednesday at the Peerless studio, Fort Lee, N. J.

Export-Import Buys Reelcraft

Export & Import Film Company, Inc., this week announced that it had purchased from the receivers of the Reelcraft Pictures Corporation all rights, title and interest in negatives in the possession of the latter firm. These negatives embrace 160 in number, including one and two-reel subjects with Billy West, Texas Guinan, Alice Howell, Bill Franey, Matty Roubert, George Clarke and Milburn Mornati comedies.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Bondage to Artist Is Wasteful Loss of High Priced Newspaper Advertising

LAST week, in this department, we ran a series of charts which very conclusively prove that ticket sales have no definite proportion to excess advertising space. Larger spaces may gain more attention, but as Lem Stewart adds, the sales value lies in the copy rather than in the size of the space. A strongly written display in three nines can sell more tickets than a poor appeal taking a quarter or half a page.

The article was written chiefly in response to the correspondence from numerous managers following an earlier story which carried no illustrative charts. Managers seemed to feel that the remarks on saving money through conservative and intelligent use of space was a matter of importance.

A Greater Waste

There can be no question as to the value of the charts. They demonstrate that large spaces: space in excess of actual requirements, is wasteful. Of that the managers appear to be convinced, but some of the very men to whom the saving through reduction seems to appeal strongly countenance a far greater waste. To quote from a letter from Lem Stewart, which followed his drawings:

"Analyze these charts to the bottom and they show that the mere attention value gained by the use of larger space plays but a very small part in returns. The substance—content—is the thing that counts, be it large or small. Large space is a costly substitute for lack of ability. Too many managers publish announcements rather than advertisements, and seem to think that extra inches mean extra advertising."

But Mr. Stewart makes no mention of the greater waste due to a lack of proper proportion between cut and copy, though his remark applies with even greater force to this phase of advertising.

Greater Losses Sustained

For every dollar wasted through the use of a larger space than is necessary to put over the argument, many dollars are thrown away in the use of over-elaborate art work. Although art work is supposed merely to attract attention to the text, it often happens that the artist so grossly exceeds his proper space allowance that less than ten per cent. of the space is given over to the text which really sells. Only about once in a thousand times does the drawn design sell over the printed word, and to get room in which to display his talk, the agent is forced to take a larger space in order to obtain legibility. He is often compelled to set real selling talk in unleaded six point because the artist has hogged a majority of the space for a cut absolutely without meaning and often not even slightly relevant to the attraction.

In other words a manager is paying the cost of ten lines for each line of copy printed.

Artists Are Difficult

And this is due to the fact that the artist gets first chance at the space. Generally he draws the layout and gives it to the press man to fill in with type such holes as it may please him to leave. He deliberately wasted his employer's money to demonstrate his artistic skill. And managers fear to argue with the artist because he is so temperamental.

The artist who is too temperamental to consider his employer's interests first and to be willing to do the work for which he is employed is a detriment rather than a help. It would be the better move to throw him out bodily. Better a type advertisement without cut attrator than an advertisement which is so filled with art work that there is no room for proper display.

Poor Business

It is bad enough to pay an artist his salary without being forced to pay advertising space on his advertising botches, and this applies whether the rate be ten cents an inch or fifty cents a line.

For the past several years this department has fought against this reckless waste of money and opportunity in its advertising criticisms. Perhaps the Stewart ad. charts will serve also to direct attention to this greater, and more wasteful evil.

If your artist will not do as he is told, fire him and get one—even though an inferior one, who will. Get a man who is competent to take the designs from the press book and work them into the space, you will save on art work and get better advertising to boot.

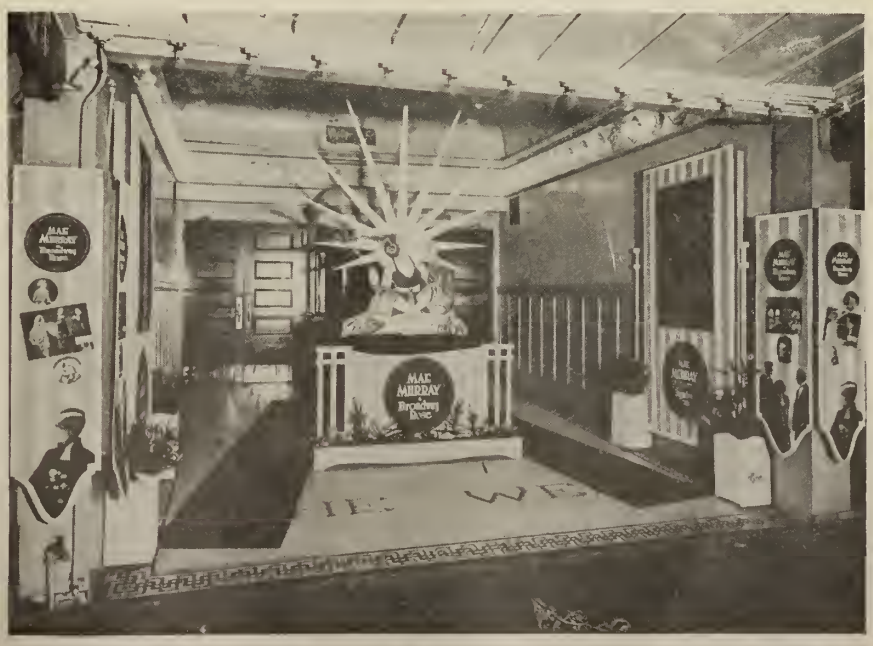
Lem's Word

Almost the entire Paramount staff seems to have been taking a crack at Lem Stewart's word to indicate a repellent advertising idea, but the best suggestion comes from the purchasing department rather than from the publicity or exploitation staff. Thomas J. Walsh suggests "nixploit" and "nixploitation."

Claud Saunders has a vocabulary of several hundred words, but "bustation" and "backfirication" are the only printable ones, and we do not care much for either.

Russell Holman prefers "exspoilation" and A. M. Bottsford says that a nixploiter is a "floppateer." Sam Palmer, who runs a drug store on the side calls it "badex" (advt.), and John D. Howard likes "Malploit" better than we do.

Ralph Ruffner has been heard from at last. He offers "blotto." This is an English word meaning "stewed" (they still have it in Canada, you know), but the word is snappy and suggestive and Lem might do worse than to make his choice between "blotto" and "nixploit." We like the latter better.



A Metro Release

O. T. TAYLOR'S DESIGN FOR MAE MURRAY IN "BROADWAY ROSE"

The basis of the design for this Tiffany production was the same as that used for "Fascination," but no one would ever know it. It made good business at the Weir Theatre, Aberdeen, Wash. Natural roses should be used on the trellis when in season.

Toy Train Display Cleans on Fast Mail

When "The Love Special" came out some one down South discovered that toy train running in the lobby would get larger crowds than the usual advertising ideas, and it was very generally used. It was worked again for "The Iron Trail" and for "The Old Nest," and on other plays and always with the same result. There is something about the mechanical train that always wins favor.

John D. Jones, of the Lyric, Palace and Crystal Theatres, San Angelo, Texas, who pulls a pretty exploitation every little while, has adapted the idea to the showing of "The Fast Mail," which is right in line with the idea, and he built this display at a cost of less than four dollars.

The platform of old material is supported on four oil drums, and the train, track and station were borrowed from the local dealer while the tunnel is merely a window card, though tunnels can be also borrowed from most stores. The track was laid out as a square with rounded corners, and the train ran as long as the current was kept on.

The larger engine is cut from a sheet and mounted on compo-board, serving as a backing. A nitrogen bulb serves as a headlight.

The display held crowds all day long and at showing times, and brought a larger return than would many pretentious displays.

A Fox Release

THIS STUNT FOR THE "FAST MAIL" COST FOUR DOLLARS

It was worked by John D. Jones, of the Crystal Theatre, San Angelo, Texas. The train was borrowed and the engine was cut from compo board and provided with an electric headlight. The train idea has cleaned up for other plays than this Fox release.

Forty Inch Candle Not Eternal Flame

Huge candles have been generally used for advertising Norma Talmadge in "The Eternal Flame."

The Auditorium Theatre, Winston-Salem, N. C., used one forty inches tall in the window of a jewelry store, surrounded by a display of Norma pearls. To invite guesses as to the number of hours it would burn would be to face trouble under the lottery law, but it was found possible to interest persons in the life of the candle by presenting it as a test of their accuracy in computation. As the candle burned for some time, it brought the people back to see how close they came to being correct, for it is only human to be interested in your own cleverness.

A large candle is not an eternal flame, but it is a good ticket seller. If you do not know where to obtain a large candle, ask some Catholic priest.

At It Again

All of the theatres which used chariots for Theodora are getting out the two-wheeled carts for Fox's Nero, figuring that it is not too soon to repeat on a stunt which brought money once.

If you have Nero and did not have the other production, you can make a nice chariot out of the tongue and front wheels of a lumber wagon, plus a couple of boards for a platform and a tin or even cardboard structure.

Girl Perambulators Told of "The Storm"

This stunt seems to have been suggested by the Universal press book, since it has been so widely used, but it is worth while and cheap. In Los Angeles it cost the Superba only $32 for six days, and it was worth a great deal more than it cost.

A First National Release

THE RAINY DAY GIRLS

This will work on any weather title and if you are at a loss for a stunt, it can be worked on almost any title on a pinch. If you send a girl out, mark the handle of the umbrella so that she can see when the sign is in the proper position for display.

A Universal Release

PUTTING EVERYTHING BUT THE PAYROLL ON THE LOBBY FRONT

The Blackstone Theatre, Detroit, believes in telling the world. Those lower frames contain every picture ever printed on "Foolish Wives," and some the artist drew to eke out with. It's noisy, but the Blackstone thrives on display loudness.

Booked It

About the only thing needed to put over "Kindred of the Dust" at the Victor Theatre, McKeesport, Pa., was a hook-up with the four booksellers in town and the suggestion that the patron read the book and see the play. Then heralds and throwaways drove home the idea. It worked like a new stunt.

Don't exploit a poor picture and don't overlook the exploitation possibilities of the good one. Make exploitation your guarantee.

A Paramount Release

A NICE CANOPY DISPLAY FOR "NICE PEOPLE" IN WICHITA

This is the front of the Palace Theatre, and while the cutout letters over the canopy do not show up well in the photograph, because of the strips, they made a fine showing when you got the color effects.

Shifted the Cage

Up to date 8,164 exhibitors have advertised Gloria Swanson in "Her Gilded Cage" by making some sort of a cage for the lobby.

The other man is Harry McClure, of Emporia, Kansas. He made a seven-foot cage and hung it to the telegraph pole in front of the house.

That's better still.

Some Slam

When "A Fool There Was" played the Rowland and Clark theatres, Pittsburgh, the theatre hooked up to a beauty contest running in a local paper and drove the winner around town in a borrowed car, which was labeled "The Fool Proof Car." That lifts the curse a little, but we think it rather ungallant to use a local beauty to exploit the title.

Painted the Car

It cost R. K. Dunham, of the Rex Theatre, Mt. Vernon, Wash., nine dollars to have his car painted over with bright red water color on which was lettered the title and book derivation of Goldwyn's "When Romance Rides." It brought business two hundred dollars over the average, and Mr. Dunham considers that he got his money back.

After the engagement was over he merely turned the hose on the car and had it washed down with a soft sponge without detriment to the enamel.

This is old stuff, but it is used very little in proportion to its efficiency.

Perfectly Safe

Ike Swenson, of the Angelus Theatre, Spanish Fork, Utah, in collaboration with Kenneth O. Renaud, of Paramount, spent a couple of dollars on throwaways to assure the populace that the bull fights at the race track would be perfectly safe, because the bull pens were properly constructed.

Then a couple of days later they spent a few more dollars stating that the fight had been forbidden by the Sheriff but that no earthly power could prevent Valentino from butchering the bull at the Angelus, so the people laughed—and came.

Fools First Again

Once more the title of "Fools First" has been worked into a safety campaign. This time it was San Francisco which argued against jay-walking, and the taxicab companies were the parties of the second part, opposite the Tivoli Theatre, where the Marshall Neilan-First National was played first run. "Fools first in accidents" was the slogan. Simple and telling.

Paid Big Profit

It cost only $10 to put over "Grandma's Boy" at Gadsden, Ala. A. L. Snell worked the Grandmother's Matinee, sixty-four accepting the invitation. A street ballyhoo of grandma and her boy was used, freight cars were bannered, cutouts of Lloyd were given auto rides and a small telephone campaign was used.

The average business was doubled.

Butterflies Hover Over Eternal Flame

Two enormous candles in a jeweler's window typified "The Eternal Flame," then playing at the Des Moines Theatre, Des Moines, Ia. Butterflies were attached to the mirrors near which the candles burned.

A more effective form would be to wire the candles for electric bulbs and then use invisible wires to bring the butterflies close to the enticing flame, better carrying out the idea.

This Is a Pip

Perhaps "pippin" is an antiquity and we should call it the cat's meow or something, but anyhow it's good.

A. C. Cowles, of the Rex Theatre, Spartanburg, S. C., is campaigning to get back a public spoiled by a revival meeting, and he works with jazz.

For "Grandma's Boy" he set a scales into the loby with the sign: "Laugh and Grow Fat. Weigh yourself as you go in and again as you come out, and see how much you gain."

After the house was in the scales was tricked to register an additional ten pounds. Everyone knew it was a fake, but they laughed and told others.

Just for a Change

Just as snow lobbies were being worked out, Ross Rogers, of the Mission Theatre, Amarillo, Texas, got the idea of working Christmas trees on "The Top of New York," playing up the Christmas angle of the picture. He placed several trees in the lobby with a cutout of Miss McAvoy in her dancing dress at the rear. It was effective, suggestive of winter, and yet away from the usual stuff.

Perhaps it was the Christmas angle which suggested to Mr. Rogers that he hook a local drug store to an offer to give free pads and pencils to the children attending a certain matinee. Then the faculties were sold on the distribution of cards to the school children; something they have never permitted before, but passed this time since it gave the children something for nothing. It gave business a boost at a cost of $8.

A Paramount Release

NOTE HOW THE FLOOR LINES CARRY THE IDEA TO THE ENTRANCE

This was done in water color and ran the eye to the sill formed by the set display, where a legend ran "Come on in." Part of Tom Clemmons' work for Paramount Week at the Tivoli Theatre, Beaumont, Tex. It was a return date, but it got the coin.

Beats Old Idea of Banking the Films

Some time ago a number of exhibitors made a lot of comment by storing their features in a safe deposit vault, but that was not colorful enough for Des Moines where Ed. M. Helmts, of the Strand, and Johnny Friedl, Paramounteer, wanted to bump "Blood and Sand" to capacity.

Friedl wrote an innocent-looking letter to the chief of police telling how costly the print of the Valentino feature was and asking his advice as to a good safe place for storage. The courteous chief offered to store them in the headquarters' safe.

Selecting a time when they knew the police run reporters would be hanging around for news, Helmt and Friedl took the cans over, and persuaded the chief to pose for a picture beside the reels. The reporters actually begged for copies of the print and reluctantly Friedl assented, with the result that the police guard story was in all the papers, and no one realized that a print of "Blood and Sand" has no greater intrinsic value than the worst bloomer. If you work the stunt, stress the loss of business from non-exhibition rather than the value of the reels, and you can bat it over.

If you can borrow the patrol wagon for cartage, so much the better. That was one point Friedl overlooked.

A Paramount Release

A PARTICULARLY GOOD WINDOW CARD FOR "MANSLAUGHTER"

There may be no real connection between "Manslaughter" and wedding rings, but Wayland Taylor, the San Francisco Paramounteer, helped Milt Samis break into a jewelry store without getting into trouble with the police. Done for the Imperial Theatre.

The Good Old Timers Win Again for Jackie

Not to be too radical, the Butterfly Theatre, Milwaukee, got out an impersonation stunt for Jackie Coogan in "Trouble." Also they used the street parade. And there was an orphan's matinee. It was a regular Coogan campaign.

But they also had a balloon race, and they got a much prettier window from the clothing store than the average shown. Just a fence and a brick wall to back up the cutout, but it made a real picture that caught the attention.

The balloon race was the throwaway stunt, with passes attached, 150 being used, about one to each ten kids.

Trick Transparency

Building up on the oiled lithograph, J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., took a step ahead.

The paper was a six-sheet of Betty Compson, in "The Bonded Woman." This was set into a shallow box and lighted from behind. It gave a good daylight display, and at night it looked like real money.

The scene showed a tropical landscape, and to get his new effect Mr. Robertson put small streamers behind the picture and a little distance to the rear. A small electric fan kept these in motion and as they were not clearly silhouetted against the paper, the suggestion was that of moving foliage, creating an additional interest in the picture. The idea is capable of considerable development.

The stunt cost only $2 and is credited with a twenty per cent. increase.

Puffed Up Gloria from Gilded Cage

Puffing up "Her Gilded Cage" was a literal fact in Atlanta the week before the picture played the Howard Theatre.

The Howard has a large foyer and in the centre of this was a handsome gilded cage, roped off from the patrons by ribbon barriers. Just before each de luxe performance a small orchestra would start to play on the mezzanine balcony and a girl somewhat resembling Miss Swanson would come down the steps and enter the cage.

Once inside she made distribution of Gloria Swanson powder puffs, which were regular quarter quality, but which De Sales Harrison picked up very cheaply because of the advertisement the distribution would give the makers. Each was enclosed in an envelope which carried the advertisement.

After the feature opened they took the cage to the outer lobby and matched it with another, making these the chief feature of the lobby dress.

A First National Release

SAME OLD IDEA, BUT A PRETTIER WINDOW THAN USUAL

Yes, the card announces the Jackie Coogan impersonation contest, this time for the Butterfly Theatre, Milwaukee. Browning, King & Co. gave the window because they sold the suit which was the prize in the contest. Sure they had the parade.

Sonny Was Busy

More than fifty pasters were used in stores when "Sonny" played the Rivoli Theatre, La Crosse.

Printed strips were prepared reading to the effect that "Sonny eats here," or got his clothes, or bought his groceries or furniture or whatever it was. There were enough to cover all of the La Crosse industries except the undertaker, and virtually every important store was plastered with a strip.

Pretty much the same thing is being done for "Nice People," but First National started it and got the jump.

Clarke's New One

One of the stunts worked by H. B. Clarke, of the Strand Theatre, Memphis, on "While Satan Sleeps," was a pair of urns covered with red tissue paper under which large lamps worked on a rapid flasher circuit. Incense was burned in the urns to help the effect.

Cutout devils on either side of the lobby and a large devil's head, with gleaming eyes, over the box office, helped to put business up several hundred dollars at a cost of only thirty.

A First National Release

MAKING A FASHION SHOW WITH THE GIRL USHERS

The Tivoli, San Francisco, used its own employes for a lobby fashion show, tying up to a local store which co-operated with the house in getting the photographs in the newspapers. The stunt was worked on Norma Talmage in "The Eternal Flame."

Edgar Hart Invents New Waterfall Idea

J. M. Edgar Hart, of the Palace Theatre, El Paso, has been very quiet—for him—of late, and to catch up he blossoms out with a good new idea for a waterfall for a lobby display.

The chief factors are a watertight barrel and a tin tank. The tank rests on the floor and makes a base for a built-up scene. Back of this stands the barrel, with a slit about an inch high and ten or twelve inches wide cut about a third of the way from the top.

Into this slit is tacked a tin chute which leads to the bottom of the tin tank. On this is a bit of white oilcloth (for a snow scene) puffed into rocks.

A small pump, working on the house current, keeps the water in circulation and the slit provides a more even flow than can possibly be obtained from a pipe or a sprinkler.

Hart worked this in a lobby setting for "I Am the Law," and to add the last touch of refinement he put a little laundry blueing in the water, "to make it look colder." Use just enough to kill any suggestion of yellow in the water and you will be surprised at the improvement this will make.

You can build up the scene to suit your title, for it works with both cold and foliage sets. Make one up and have it handy in case you need one in a hurry.

Castilian Shawl on "Blood and Sand"

It's nice when you can borrow lobby displays. Loew's Palace Theatre, Memphis, borrowed a shawl valued at $1,600 for part of its display on "Blood and Sand" in the lobby the week before the play date. When the picture came in this was taken to a show window where it got still more attention.

The banner above the display is cloth of gold, with the lettering cut from red and yellow felt and the bull ring shows a painted background, with miniature cutout figures in the arena. Red and yellow pennants and flowers in tall wicker baskets flanked the display.

The figure of the toreador was taken from the 24-sheet and after the preliminary showing was provided with a gilt sword and set in place on the marquise, the underside of which was hung with red and yellow awning cloth to suggest the entrance to the plaza.

A Paramount Release

THAT SHAWL IS WORTH $1,600, MAKING SOME DISPLAY

This is the advance lobby work on "Blood and Sand" from Loew's Palace Theatre, Memphis. On the run the cutout was used for the marquise and the miniature was put into a show window, the red and yellow awning effect being used for the lobby display.

Paramount Hustler Dazes Newspaper Man

Here's a little sidelight on hook-up pages and exploitation men.

Petrolia is a town in Ontario which lost its ambition when oil was discovered and the populace settled down to live off its income. They had so much money they did not have to hustle any more.

Came John Myers, who owns houses in Petrolia and Sarnia, with headquarters in the latter place. Came also George A. Smith, Paramounteer. They talked to the editor of the local paper about a hook-up page on "Beyond the Rocks."

The editor was hard boiled until he could break cast iron by dropping on it, but they talked him into giving them the 2,000-line rate on condition the ads were all new business. If they got this, they would get a page write-up.

It was only three hours from show time in Sarnia and Mr. Myers wanted to get back, but he and Smith dusted out and presently returned with a three-page hook-up from advertisers the editor had been trying half heartedly to sell for five years. They brought in fifteen new accounts. That's going some.

Had Willing Victim for Beauty Shop

Charles E. Sasseen, of the Tremont Theatre, Galveston, borrowed a lot of apparatus from a local beauty shop when he came to put over Raymond Hitchcock.

There was an operating chair, in which a wax dummy, borrowed from a drygoods store, was waiting for the ministrations of another wax girl who stood with an electrical massage machine in her hands. The white enamel cabinets and tables were supplied by the shop, and the backing was merely a drape strung across a part of the lobby.

Outside of the fact that the dummy in the chair was not jointed at the hips and suggested rigor mortis, the display was very effective.

Made Blood and Sand Pay Unusual Returns

Walter Irvin of the Imperial Theatre, Columbia, S. C., did better with "Blood and Sand" than with any picture he has had in the year he has run that theatre, but he did not do it by waiting for people to come in, attracted by the star or title. He went after them—hard.

He started the slides six weeks in advance, and at the same time began to run small dog stories in the paper. Three of these stories were about the large crowds trying to get into the Rivoli, New York, on the first showing and were intended to pave the way for the trailer which showed the mobs and which he ran the week before the engagement.

A Paramount Release

THE COLUMBIA LOBBY

The lobby, as shown, was taken from the Paramount suggestion given in this department, and the idea was carried in back of the box office, the red and yellow striped canvas lining the lobby and giving more life to the rather small opening.

Much ado was made of the fact that the Imperial had one of the three prints in the South the first week of the run and that no one could see it sooner than Columbia. This pleased local pride and helped keep the business up.

Put Over Post on His Seattle Favor

Because of the favor he gained on the stage in Seattle, Guy Bates Post ran for nine days at the Coliseum.

Manager Steffy had arranged to open him on a Saturday, but a hooking kink gave him the picture to open Thursday, and he put "The Masquerader" in to finish off the week and run until the following Saturday.

To do this, he sold a local paper on the serial publication of the story, getting a full page advertisement to open. This gave him the bannered delivery wagons, and that was about all that was needed to get the star over to unusually good business.

Touted Ballyhoo

Here is a two-way stunt devised by Harry Thornton, of the Princess Theatre, Springfield, Ill. He planned to have heralds distributed for "The Masquerader," and the day before he inserted in the evening paper a teaser reading: "If you should see here he described his bill peddled, please notify Harry Thornton." The telephone address was added.

Naturally the people kept a lookout for the wanted man, and they took one of his bills. Most of them realized that it was a stunt thing, but a number called up Thornton, which gave him a chance to tell them more about the attraction. This will work on any picture, but should be reserved for a good one.

Just Happened

Guy Bates Post just happened to be wearing a Dunlap hat when he posed for the pictures for "The Masquerader," but an astute press agent for the attraction noticed the brand and hooked the pictures to a display in the Dunlap agency in Los Angeles, and the exploitation staff is gloating over the fact that the pictures are the "straight" poses and can be used for other Post releases.

Keep it in mind and find out what local shop carries that make of headgear against the time you get your chance.

Howard, Atlanta, Uses Displays Two Weeks

Too many managers seem to feel that if they run a couple of "coming" slides on the screen they are doing all they can to make business for the following week. They do not realize the value of selling the pleased patron as he is leaving the house.

The Howard Theatre, Atlanta, is an exception, for De Sales Harrison has a fine foyer and he makes ample use of it. The patron must come down a flight of steps from the auditorium, cross the foyer to the exit doors and pass through the lobby.

The Howard displays are frequently made to be shown in the foyer the preceding week. Take this for "Blood and Sand," as an example.

This was first shown in the foyer, backed with wall hangings on which were mounted cutouts. Saturday night the painting was taken over to the lobby after the night show and put up in back of the box office, which had been decorated with red and yellow bunting and supplied with a striped awning in the same colors. Back of the painting was a length of scarlet cloth, and in front was run a string of pennants of red and yellow, which barely show in the reproduction. The foyer frames also became lobby frames, and the walls and massive pillars were draped in bunting, as was the balcony railing above the house. The pictures give only a hint of the effect, but the idea is there for you to study out, and the cash increase which the decorations helped to gain was important even where the large capacity of the house is considered.

For Over the Border

"Over the Border" has not been used for hook-up purposes because the title did not appear to lend itself to that form of advertising, but Bob Gary, Wisconsin Paramounteer, got it into a corner and choked it until it yielded a hook-up line.

Then he went out and sold a merchant's page with such slogans as "Our prices never go over the border of justice and fairness."

It's not as good as it might be, but anything which yields a page of hooks and an editorial mention cannot be called poor.

A Paramount Release

HOW THE HOWARD THEATRE, ATLANTA, MAKES THE SAME PAINTING SERVE FOR A TWO-WEEK DISPLAY

On the left is seen a really fine painting of the hull ring set in place in the foyer to face the departing patron the week before the date. On the right is the same painting hung in the outer lobby and built up with a fine display of flags and bunting with red cloth in back of the painting itself. Too many managers overlook the advertising possibilities of an appeal to the departing patrons who can be coaxed to return.

Strand Pins Faith to Reverse Design

Allen B. Newhall, of the Strand Theatre, Lynn, Mass., sends in a handful of his advertisements, most of which seem to depend on their reverse effects to get over. We select two in which the artist does not try to make a reverse circle or oval across two look like a four. Out of twenty-five samples sent, just twenty-three pin their entire faith to the reverse, and sometimes that faith is misplaced. The prettiest display is for "The Silent Call," for which a

A First National Release

A THREE-COLUMN SPACE

three-column width was used. This permits the dog's head to be worked in to good effect, though this would have been many times as strong had there not been worked in a background of landscape and a clutch from a scene still. Out of more than a hundred displays on this title we have seen, the best were all ones in which the dog's head was shown against a white ground. Just because the house has an artist is no reason why he should be permitted to obscure the design. The other example is a double feature display where the two titles are so nearly even that both are played up. This is a four column; one of the largest of the lot, and one of the most open. Because

A Paramount Release

A DOUBLE FEATURE FOUR

of the width and the fact that heads alone were used for art material, the type gets more of an opening than it does in most of the displays. Most of the other displays, paricularly those in two columns, are cramped because of an excess of art work, plus the reverse title. They are all obscured with too much ink. It is all like a room in which the sunlight never penetrates and which is dank and musty and mouldy in consequence. The artist does excellent work, as art work goes, but he seems to put his art work before the display value of the space. This is perhaps a natural fault, for each man is apt to regard his own work as more important than that of the other fellow, but some managerial restraint should be imposed. New England generally seems to be the lair of the reverse, and from Boston to Bangor—or Bridgeport, the same style of advertising seems to appeal to most houses. They know and use only the one style and while the Lynn Strand seems to make more intelligent use than most, through the service of a better artist, the result becomes monotonous. Even though the artist stays on the payroll for a week without drawing up an advertising display, it might prove profitable to pay him his salary and try something else for a change. This artist could do remarkably good work if he could only realize that art work does not mean pictures all over the space.

Pharaoh Picture Sold on the Cuts

"The Loves of Pharaoh" is one of the features where the use of cuts seems to be almost imperative, and the Paramount plan book gives a good supply. In this one the lady seems to be suffering from housemaid's knee or something, but it gets over as a flash and sells important ticket money. This display for Loew's Valentine Theatre, To-

LOEW'S VALENTINE
WEEK COM. TOMORROW—SEPT. 3rd
The World's Greatest Love-Drama
THE screen masterpiece the whole world is anxious to see. The most gorgeous settings ever seen, the most spectacular thrills—and through all the magnificance a flaming, appealing love story.
THE LOVES OF PHARAOH
with
EMIL JENNINGS
DAGNY SERVAES
and
HARRY LIEDTKE
Other Good Features
Loew's Quality Orchestra
Aft.—20c & 30c: Eve.—30c & 50c
Afternoon 15c
Showing Daily

A Paramount Release

A GOOD PLAN BOOK AD

ledo,is virtually all press book stuff except the times and prices, but the house could not do better and had the good sense to use what was available and both good and cheap.

Made Initial Cut from Shop Supply

Mr. Fielding, of the Empress Theatre, Amherst, N. S., sends in a cover proof which shows a clever surmounting of a difficulty. The town is somewhat distant from a type founder and it is not a case of sending down the street for anything wanted. Lately an initial was desired and none could be found kicking around the print shop, so the foreman made one of three 24-point ornaments and a 24-point letter, held in with hairline rule. It is not as good as an ornamental initial would be, but it is plenty better than nothing at all and did much to make important the cover to a herald. The proof is in blue on yellow paper, so it will not reproduce, but your own printer can get the idea. It's a handy thing to remember when material is not available and you want a job in a hurry.

Nicely Proportioned Display from Detroit

Just one detail is at fault in this display for "Burning Sands" from the Temple Theatre, Toledo. The title might have been more boldly displayed. To put it in solid black would have been to throw out of proportion all of the rest of the space, and the artist and agent evidently realized that it would kill a decidedly selling cut. But the letters could have been bendayed

A Paramount Release

A NICELY LAID AD

with decidedly good results, and would have had a far better display value. But this was less important here than where the title has a distinct sales value of its own. "Burning Sands," unlike "The Sheik" is merely the identification and not the chief selling point. The sale is made on the stars, the Arabic atmosphere and the fact that it is a "flaming" reply to "The Sheik," whatever that opulent line may mean. More people will come to see Wanda Hawley in that costume than will be attracted by the title. More will come to see Milton Sills, and the suggestion of the desert conveyed in the underlying sketch will also sell more than the title, while the black has wisely been given to a real selling line and not to a non-selling title. With these facts in mind, it will be seen that the layout is proportioned with intelligent skill to the chief sales points. It might be suggested that the star names could profitably be moved closer to the star portraits, but most fans do not need the identification labels and the others will get the idea from the listed players. The chief point of excellence is that the artist has not intruded upon the space more than is permissible. He has not filled the space with picture and then dared the copy writer to horn in. He has worked, instead, to supplement the selling efforts of the agent, and they have united to produce a very pretty display. It is a six elevens; rather a large space, but it will stand reduction very nicely as low as a four, though the attention value of the larger space will probably be found to be a good investment since the space itself has some selling value. Large space is wasted when it gives added publicity to non-selling lines. Here the advertising workers have pro-

vided material which is worthy of the larger space. In passing note the time-table clock face. Two or three years ago we reproduced this as a novelty. It seems to have been in use ever since. It tells at a glance the proper times to come to the house, and does it in the most graphic form.

—P. T. A.—

Landed a Page

Kenneth O. Renaud landed a full page on Paramountown during the recent Paramount Week by tying a bakery to the stars. The company printed pictures of twenty stars and offered a ticket to the Paramountown film to all who brought the correct identifications to their shop. And since the people had to come to the bakery to get the tickets, they were invited to take a trip through the plant and see how well-founded were the baker's claims to purity and cleanliness. They would not have come just to see the bakery, but they would come for tickets, so the bakery profited in excess of the cost of the page, while Paramount and the Regent Theatre, Billings, Mont., profited alike on the full page of publicity, and that full page was counted for Renaud in the proportioning of the reading notices for the issue. Paramount got so much of the photoplay page that it would have been more simple to have marked off what they did not get than to mark what they did obtain.

—P. T. A.—

Ruffner's Open Letter Capitalizes Laughter

Ralph Ruffner, of the Capitol Theatre, Vancouver, offers something new in open letters. Generally the open letter is something terribly serious, and makes a somewhat ponderous appeal to the public, but Ruff believes that the ad with a smile wins and his open letter is brief and amusing and yet it gets over the idea of the laughs in "Grandma's Boy" as nothing else could do as well. The heading is designed to get attention, for it suggests some appeal to labor, and when it is found that it is a sell, the laugh comes, but below that is the conviction that the farce must be really funny or Ruff would not have advertised it in just this form. It is a little late to sell "Grandma's Boy" for that picture has run like wildfire all over the country, but it will work as well on coming Lloyds and can be saved up for his next adventure into feature length, which is said to be as good, if not better. Another typical example of Ruffner stuff is found in a four column display right down the page. This offers a figure of Lloyd nearly fifteen inches high, with a bottom background of a landscape—just a road, some trees and a rustic home. An arrow leads from the white space to the house and above, in type, is the legend "Grandma's in the house, making cookies." It is just a minor detail, but it gets a laugh, and the laugh goes to the credit of the production. Another clever little touch is a small panel headed "Gossip" which runs: "Anticipating your most natural question: The adorable little old lady who plays Grandma is Mrs. Anna Townsend, 79 Summers of motherly activity." It creates a pre-interest in the player of this part which helps to sell.

—P. T. A.—

Hook Up Herald Idea in Increasing Favor

Not so long ago a hook-up herald was regarded as a novelty, but it has grown so steadily in favor that now many managers make regular use of the idea and find that it not only gives them a better advertisement but that it can also be made to yield a profit through selling off the spaces to the merchants. This herald is a one sided 7 by 13 inch sheet from the Maple Leaf Theatre, Mount Dennis, which is not far from Toronto. There is no chance to get into a local paper, so the management hooked eighteen firms to a display for Robinson Crusoe on the idea that these firms could have supplied Crusoe with all he required had he been so fortunate as

A Universal Release

THE CRUSOE HOOK-UP HERALD

to be cast away in the vicinity of Mount Dennis instead of a desert island. The hook-ups show decided cleverness in their application. One shoe firm points out that Robbie made his own shoes and suggests the greater comfort of their own makes, while another dealer starts off with "You can easily imagine how Robinson Crusoe would have valued a pair of real shoes." A real estate firm opines that he would have sub-divided his island into bungalow lots and then have bought one from the advertiser and there are the obvious hooks with grocers and meat markets. With eighteen advertisers at only fifty cents apiece the return would have been nine dollars; more than enough to cover the cost, and each firm would have gotten good publicity at small cost. Even such small spaces should have netted at least a dollar, and at that rate there would have been real money in the stunt. The hook-up throwaway promises to become as popular as the hook-up page in the more populous sections, and has the added value of cheapness. No merchant will refuse a dollar for an advertisement where he might hesitate over the usual line or inch rates.

—P. T. A.—

Star Telegrams Win a Full Page Display

The Universal production of "The Storm" got an unusual display from an unexpected source in Detroit when a fir concern took an entire page to play up its own wares and the Universal big feature. Taking the angle that furs were appropriate to the play dealing with the su-Arctic, the store arranged for wires from House Peters and Virginia Valli expressing their approval of the enterprise of the store in working in on "The Storm" and each carefully referring to the fur fashion show at the Adams Theatre during the run of the picture. The furs were displayed on live models, which gave the Adams an added feature at no cost, and the full page was all velvet.

FURS
Two Famous Players Greet Frank & Seder
WESTERN UNION TELEGRAM
WESTERN UNION TELEGRAM
This Fur Exhibit on Living Models will be Shown All This Week at the Adams Theater
FRANK & SEDER

A Universal Release

THE FUR HOOK-UP

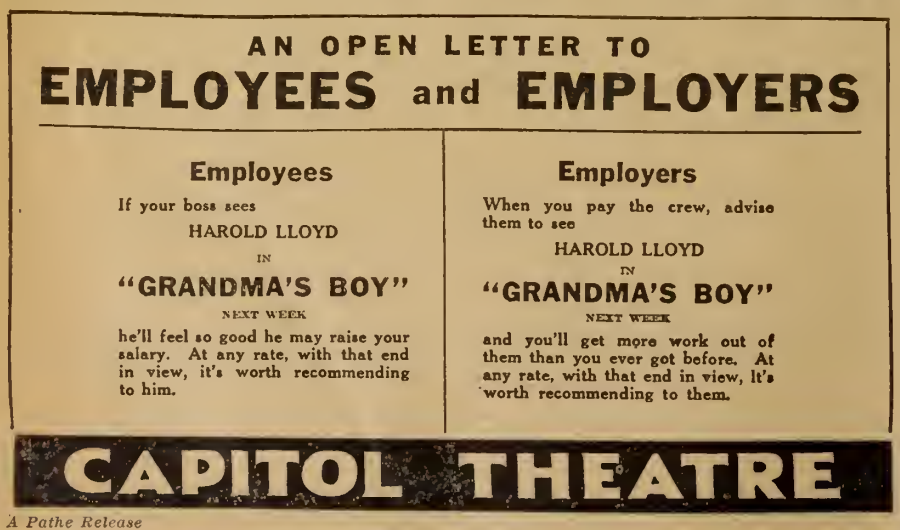
The telegrams were sent from the coast by the publicity department to get the proper date line, and this represents about the only cost to the house for a full page smash to supplement their own work. The house was given more than three-fourths of the display in order to get the largest possible number of patrons in to see the fall styles, and yet it paid the Furriers to give the house the best of it.

—P. T. A.—

Spreading Raffles

Using the Raffles stunt in Des Moines at the Des Moines Theatre, the impersonator of The Masquerader also visited the other houses holding First National franchises.

The stunt was hooked up with a willing newspaper, which gave the initial announcement a cross oage headline.


AN OPEN LETTER TO
EMPLOYEES and EMPLOYERS
Employees
If your boss sees
HAROLD LLOYD
IN
"GRANDMA'S BOY"
NEXT WEEK
he'll feel so good he may raise your salary. At any rate, with that end in view, it's worth recommending to him.
Employers
When you pay the crew, advise them to see
HAROLD LLOYD
IN
"GRANDMA'S BOY"
NEXT WEEK
and you'll get more work out of them than you ever got before. At any rate, with that end in view, it's worth recommending to them.
CAPITOL THEATRE

A Pathe Release

THE RUFFNER OPEN LETTER TO EMPLOYER AND EMPLOYES

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

Sincere exhibitors are sending these tips to help you book your show. Their reports are printed without fear or favor. If a picture is good, bad or ordinary, you will find it out here. Turn about is fair play; let these exhibitors guide your bookings, and in turn let's hear from you.

American Releasing

JAN OF BIG SNOWS. Well, the less said the better. Print in rotten shape. This one looks sick alongside of some Northerns we have shown. Advertising: newspaper, slide, photos, posters. Patronage: general. Attendance: good. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

MOHICAN'S DAUGHTER. Good Indian play, but did not draw for me. Advertising: four ones, one three, set 11x14s. Patronage: mixed. Attendance: poor. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Associated Exhibitors

GRANDMA'S BOY. Good, clean comedy. Five reels in length. Some new gags. Lloyd can make the hard-boiled grouches laugh. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

REAL ADVENTURE. Not as good as "Woman, Wake Up," but none the less it was a very good picture. Advertising: twenty-four, photos, slide, newspaper. Patronage: all classes. Attendance: good. J. Kenrick, Strand Theatre, Ithaca, New York.

WOMAN, WAKE UP. A nice picture that pleased a small audience. Advertising: regular programs, newspaper, etc. Patronage: small town. Attendance: poor. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

F. B. O.

STEALERS. Patrons pronounced this better than "Why Girls Leave Home," which was played night before. Of 1920 vintage but will furnish good entertainment anywhere. Advertising: ones and threes. Patronage: small town. Attendance: fair. C. C. Johnson, A-Muse-U Theatre, Melville, Louisiana.

SNOWSHOE TRAIL. This picture pleased. The cast very good. Jane Novak, Roy Stewart, the principals, did splendid work. The photographs, in fact all the paper, has that "come on in" stuff on that makes a hit. Play it, folks; it will get the money. Patronage: mixed. Attendance: good. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SON OF THE WOLF. Excellent "snow picture" with plenty of action. Easy to play up. Will satisfy almost any audience. Jack London's name brings them in. Advertising: photos, three, ones. Patronage: neighborhood. Attendance: good. E. W. Kundert, Empress Theatre, Beresford, South Dakota.

SON OF THE WOLF. Unfortunately we did a very good business on this one. It would have been a splendid five-reel scenic if they had left out the characters. Too bad Jack London's name is connected with a picture like this. Advertising: to me, very misleading. Patronage: mixed. Attendance: fair. G. H. Rardin, America Theatre, Longmont, Colorado.

UP AND AT 'EM. For us, a frost. Doris May is rapidly falling. Only better productions will save her. Don't boost this too much. Advertising: newspapers, posters, photos, slides. Patronage: general Attendance: fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

First National

COURAGE. Wonderful attraction, well liked by all my patrons. They like this sort of picture. Make more like it. Advertising: newspapers, ones, threes. Patronage: mixed. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

DOMESTIC RELATIONS. Extra good. Audience well pleased. Katherine MacDonald popular star. Acting and story fine. Patronage: family. Attendance: good. Wm. C. McIntire, Rose Theatre, Burlington, North Carolina.

GOLDEN SNARE. Gave good satisfaction and has pulling power. But "Nomads of the North" and "Kazan" are better in my estimation. Advertising: posters and press. Patronage: small town. Attendance: good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

HAIL THE WOMAN. A real picture with real cast of actors. The kind of picture that helps the business from all angles. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MOLLY O'. Very good and pleased a very good audience. Good comedy mixed with some very good Irish fun. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

MY BOY. Picture very good, but I starved to death on account of high rental. Jackie Coogan a wonderful star. Advertising: six, three, ones, lobby, slide. Patronage: all classes. Attendance: poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PENROD. A good "boy" picture, but for me, not one that pleases 100%. Some mothers claimed it teaches mischief, showing this kind of picture. Patronage: small town. Attendance: fair to good. H. S. Stansel, Ruleville Theatre, Ruleville, Mississippi.

PERFECT WOMAN. This picture is a little old, but it will please all. If you have not played it, do so. I did not do very much with it on account of rain, but those who did see it were well pleased. Advertising: two ones, one three, 11x14s. Patronage: select. Attendance: poor, account of rain. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

PRIMITIVE LOVER. Constance Talmadge in one that you can raise your prices on and have no kicks. The best thing she has done in some time; pleased 100%. Advertising: lobby and six sheet. Patronage: small town. Attendance: good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ROSE O' THE SEA. It probably is a little better than the previous Stewart pictures. I still think there is room for Miss Stewart's improvement. Patronage: better class. Attendance: good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SMILIN' THROUGH. The finest thing Norma Talmadge has ever done. Clean, pretty, interesting; in fact, a gem of a picture. Advertising: large campaign. Patronage: high class. Attendance: good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THUNDERBOLT. A very appropriate name, as a "thunderbolt" must have hit it. It was once a good picture, but we received only a part of it. Film in terrible condition, with most cut out. Would advise playing it provided you can secure a good print. Ran this with a Baby Show and did well. Patronage: village and country. Attendance: good. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

TOL'ABLE DAVID. The best dramatic picture ever produced. Step on it and all of your patrons will be pleased. Better than 75% of the super-specials. Advertising: newspaper, slide, lithos. Patronage: best. Attendance: fair. F. M. Holeman, Grand Theatre, Madisonville, Kentucky.

TROUBLE. Coogan fails to draw here. However, this is as good a picture as he has made. Will stand going after where he draws. Advertising: billboards. Patronage: small town. Attendance: poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WOMAN IN HIS HOUSE. An old picture but a very good one. For some reason it did not draw here, but it was not the fault of the picture—merely an off night. My patrons considered it just as good as "Child Thou Gavest Me." Advertising: two sixes, three, five ones, slide, newspaper. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Fox

AFTER YOUR OWN HEART. For action this takes the cake. The last reel is a knockout for speed. Mix is our lifesaver. Advertising: ones, three, slide, heralds, newspaper. Patronage: small town. Attendance: good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

CHASING THE MOON. Not as good as Mix's previous pictures, but liked by my patrons. Wording in sub-titles very good. Advertising: newspaper, slides and posters. Patronage: mostly men. Attendance: good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FAST MAIL. A fast picture. The greatest thriller of them all, but too much similarity to serials. Advertising: posters and papers. Patronage: small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Florida.

LAST TRAIL. A good picture, but as usual, paid twice too much for it and lost. Advertising: ones, sixes, cards, newspaper. Patronage: country town. Attendance: fair. H. V. Harvey, Palace Theatre, Dixon, California.

LONE STAR RANGER. Corking good picture. Farnum at his best. Use it by all means. Advertising: one and three sheet. Patronage: small town. Attendance: good. H. S. Miller, Grady Theatre, Cairo, Georgia.

PARDON MY NERVE. Very good picture of Jones. Pleased patrons. Advertising: five threes, five ones, slides. Attendance: fair. Vincent J. Votolats, Myrtle Theatre, Thornton, Rhode Island.

PARDON MY NERVE. Just one more Western picture with Buck Jones. Nothing new; same old formal type plot. Advertising: usual. Patronage: neighborhood. Attendance: poor. J. A. Emory, Star Theatre, Bar Harbor, Maine.

PERJURY. William Farnum starring in this, is a well fitted star for the story and both surely gave my patrons a pleasing entertainment. For me, absolutely one of Farnum's best. Patronage: mixed. Attendance: good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

PLAY SQUARE. A program picture that should please more small town patrons than "The Sheik," "Four Horsemen" or "Queen of Sheba." Just promise them one of the "humanest" pictures out for the price. Advertising: regular. Patronage: small town. Attendance: fair. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

RIDING WITH DEATH. Went over big. Everybody liked it. Buck Jones is one of my best drawing cards. They like action, thrills and romance in this town. Patronage: mixed. Attendance: very good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

ROUGH DIAMOND. Real good Tom Mix picture. Laughs are abundant. Only a few Mix stunts but that doesn't matter, there's plenty of action. Advertising: two three sheets, slide. Patronage: mixed. Attendance: fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THUNDERCLAP. Mary Carr sure dragged 'em in for this one. Made real money for me. The race was good. Some exhibitors say it is better than "Over the Hill." But it wasn't for me. Had nearly twice the population of the town to see "Over the Hill." Advertising: window cards, six sheet, ones, slide, paper. Patronage: small town. Attendance: excellent. R. K. Russell, Lyric Theatre, Cushing, Iowa.

UP AND GOING. Very good and seemed to please everyone; but it is not as good as other Mix pictures I have used. Advertising: ones, threes, sixes, mailing list. Patronage: small town. Attendance: fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Goldwyn

ALWAYS THE WOMAN. A reincarnation story and a theory that has many followers. This picture, while sordid at times, puts over a good story. Not the best part in the world for Miss Compson. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

DANGEROUS CURVE AHEAD. The only thing big about it was the price. For me, lost money. Look out how you bite on it. Advertising: sixes, threes, ones, photos, slides. Patronage: small town Attendance: small. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

GRAND LARCENY. An exceptionally good society picture that will please above the average. Exceedingly well done. Patronage: high class. Attendance: fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Between Ourselves

A Get-Together Place Where We Can Talk Things Over

Straight From the Shoulder is run for exhibitors. Naturally, being run by exhibitors, it is a dependable tip department.

Now a tip on what pictures are good and which ones are "weak sisters" is mighty useful dope.

But let's go further and do even more good. Why not say when to step heavy on the advertising and what angle pulled 'em in for you?

Why not wise up the other fellow on how to get the most out of the "weak sisters"—there's a way, as Dave Seymour tips you on another page.

No one knows better than an exhibitor who has played a picture how to get the most out of it—and Straight From the Shoulder can do more good by handing out this wisdom with the tips on the quality of the picture, condition of film and the other items that have made these reports the booking guide for a host of exhibitors. VAN.

OLD NEST. This picture is very true to life and is one of the best ever shown here. Advertise it heavy; it will make money for you. Advertising: six sheet, window cards, heralds. Patronage: mixed. Attendance: very good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

OLD NEST. A 100% picture and a 25% film. Never used a poorer film. A shame to spoil so good a picture with such a rotten film. My people liked it but many remarked about condition of the film. A. L. Hepp, Idyl Hour Theatre, Greeley, Nebraska.

YELLOW MEN AND GOLD. A nice little picture that satisfied my patrons well for a program picture. It is very thrilling and pleased about 90%. Advertising: photos, slide, two newspapers. Patronage: mixed. Attendance: fair. Chas. Martin, Family Theatre, Mount Morris, New York.

Hodkinson

KEEPING UP WITH LIZZIE. A good comedy-drama that pleased everyone. Hodkinson is certainly the exhibitor's company. Advertising: posters. Patronage: rural. Attendance: good. D. A. Aughinbaugh, Community Theatre, Lewistown Ohio.

U. P. TRAIL. Very good. Pleased majority. Two weeks' exploitation, lobby display and usual slides. With Zane Grey's "Last Trail" for opposition, we played to largest Wednesday receipts since house opened. A knockout. Patronage: mixed Attendance: S. R. O. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

Metro

FASCINATION. Great, with Mae Murray, went over with a bang! Good picture; you can't go wrong on this. Advertising: sixes, threes, ones, window display, newspaper. Attendance: fair. Liberty Theatre Company, Silver City, New Mexico.

FIVE DOLLAR BABY. Good business all week. Picture pleased the patrons. Viola Dana, a charming star, had a happy, piquant way that took well, and her work was of absorbing interest. William Noble, Oklahoma City, Oklahoma.

FOURTEENTH LOVER. Viola Dana at her best in an entertaining comedy that greatly pleased our patrons. Jack Mulhall very good in lead. Advertising: regular. Attendance: good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

GLASS HOUSES. A very clever show—as good as they make 'em. Dana exceptionally fine; her dance stuff is good. Supporting cast excellent. Patronage: small town. Attendance: good. Marsden and Noble, Noble Theatre, Marshfield, Oregon.

PEACOCK ALLEY. Fine Society picture; one of Mae Murray's best. Pleased the women above all. Went over good in spite of strike and warm weather. Advertising: newspapers and posters. Patronage: mostly ladies. Attendance: very good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

SHERLOCK BROWN. In this, which is purely a program issue, you have one of the best bets of the year. Bert Lytell is nothing short of great in this and there isn't a member of the cast but what "lives" the part. You can step on the pedal when you exhibit this clever picture; I only wish I'd known it was as good as it proved to be, although I did very nicely with it after the folks had seen it at the matinee. Advertising: usual. Patronage: health seekers and tourists. Attendance: excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BEAUTY SHOP. All exhibitors with good sense lay low on this picture. Absolutely the poorest excuse for a feature that Paramount has turned out in a long time. One-third walked out. Attendance: good. K. H. Underwood, Rivola Theatre, Oskaloosa, Iowa.

BLOOD AND SAND. Gave best of satisfaction. Some say it is better than "Four Horsemen." Valentino at his best. Step on it and it will pack your house. Advertising: mailing list, one, three, six sheets, photos, etc. Patronage: general. Attendance: good. E. E. Holmquist, Broadway Theatre, Centerville, South Dakota.

CAPPY RICKS. A first class picture in every respect. Advertising: rather big—one, three, six sheets, etc. Patronage: mixed. Attendance: good. Bert Jackson, Star Theatre, Tonawanda, New York.

GOOD PROVIDER. Will please most anyone except a fanatic. However, much of the value lost through poor photography With good equipment, a good projectionist and artistic photography, this picture should stand in a class by itself. Advertising: slides, cuts and one sheet. Patronage: small town. Attendance: good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER WINNING WAY. Very good Minter show. Patronage, small town. Attendance, good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MISTRESS OF THE WORLD. A wonderful and stupendous production that must have required an enormous outlay of time and money to produce. The first of the series is the weakest of the four, but there are plenty of thrills throughout. Photography and accuracy of details are excellent.

It must have pleased the majority, as attendance held up good. The price was right and believe any exhibitor should make good with it. Advertising, threes, ones, extra heralds and newspaper. Patronage, rural. Attendance, very good. L. P. Frisbee, Community Theatre, Meredith, New York.

NICE PEOPLE. Wallace Reid and Bebe Daniels starring. Good sized audiences witnessed the showing at both afternoon and night performances. Feature highly commended by patrons. Patronage: general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

NORTH OF RIO GRANDE. A pleasing picture, nothing big. Advertising, newspapers, special lobby. Patronage, general. Attendance, fair, S. N. Chambers, Miller Theatre, Wichita, Kansas.

NORTH OF RIO GRANDE. Fair picture, but combination of stars and type of production got business in spite of Chautauqua. Advertising, usual. Patronage, small town. Attendance, good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

O'MALLEY OF THE MOUNTED. Very good Hart picture, went over strong in this town. Here they eat up the Western stuff. This will be a winner in any small town. Advertising, ones, threes, sixes, heralds, slide, newspaper. Patronage, small town. Attendance, fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

ONE GLORIOUS DAY. A picture that will please because it's different. Advertising: regular paper, photos and newspaper. Patronage: college town. Attendance: good. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

SATURDAY NIGHT. Not up to DeMille standard, although it will satisfy. Well produced, but ending is disappointing. Story below what is expected of producer. Advertising, mailing list, newspaper, etc. Patronage, small town. Attendance, good. P. V. Kunze, Orpheum Theatre, Stoughton, Massachusetts.

SLEEP WALKER. A program offering similar to those we have been receiving on the Realart list: Jack Mulhall in male lead. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SOUTH OF SUVA. Mary Miles Minter in five thousand feet of very improbable story. This picture did not please. Advertising: usual. Patronage: health seekers and tourists. Attendance: fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TRAVELIN' ON. A typical Hart picture, which is very well done with the exception of too much posing by the star. It also contains a certain amount of padding, which means nothing. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathé

THE KILLER. Pleased 90% and wish we could get more pictures like this one. Advertising: bills, photos and sheets. Attendance: good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

NANOOK OF THE NORTH. A wonderful production from an educational standpoint. Entertainment value not so good. Not a small town picture. Advertising: extra. Patronage: better class. Attendance: fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Playgoers

RUSE OF THE RATTLER. Excellent Western drama. Full of action from very beginning to end. Advertising; usual, posters, photos. Patronage; small town. Attendance; good. Dr. J. E. Guibord, National Theatre, Grand Merc, Quebec, Canada.

Selznick

GREATER THAN FAME. A very good picture. Miss Hammerstein always draws well in Oklahoma City and I personally like her pictures. Patronage: general. William Noble, Orpheum Theatre, Oklahoma City, Oklahoma.

HANDCUFFS OR KISSES. Look out. Elaine! Somebody will get you and make you believe you must earn a lotta money for them and we'll have to cut your pictures out on account of price. Better continue where you are. Patronage: small town. Attendance: good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

United Artists

LITTLE LORD FAUNTLEROY. As fine a picture as we have ever had the pleasure of showing. The type of picture that will build up the business and prevent Blue Laws. Advertising: all kinds. Patronage: rural. Attendance: good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Universal

CAUGHT BLUFFING. Another good Mayo picture that will please and draw. Didn't have a single kick on it. Universal is improving for me and they are not asking a thousand per cent. increase on their pictures. I don't see how any exhibitor can get along without this service and co-operation. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

CONFLICT. A good picture. Somewhat draggy; could have been made in five reels instead of seven. Second run on this; business not much. Wm. Thacher, Royal Theatre, Salina, Kansas.

MOONLIGHT FOLLIES. A good, clean comedy drama. This little girl should have had opportunity to continue starring. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

ONCE TO EVERY WOMAN. Did nothing for me with extra exploitation. Title did not draw. Patronage; small town. Attendance; poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

ONCE TO EVERY WOMAN. A good program picture; pleased everybody, but I had a poor print. Advertising; three, one, slide. Patronage; small town. Attendance; good. D. W. Strayer. Monarch Theatre, Mt. Joy, Pennsylvania.

Making "Weak Sisters" Strong

You can't help getting a "weak sister" once in awhile. You don't have to grin and bear it. Go out and get 'em anyhow—Dave Seymour, Pontiac Theatre, Saranac Lake, New York, says how:

"The knowledge of this 'weak sister' was formed by what I'd heard and was verified in many instances in your columns. I knew the box-office quality of the picture. I am not going to fill this theatre and have them disappointed—so I put it squarely up to the patrons; told them what the critics had said and left it up to them. In my program I told them the critics had 'panned' the picture but that audiences had found it pleasing. I had requests to play the picture and that's a good alibi."

Tell the patrons the truth about a "weak sister" and rouse their curiosity as to what opinions they will form. Curiosity pulls; and if you've been honest with them they won't chase you out of town.

THE SCRAPPER. Everybody was well satisfied. Poor house as it was first showing of this star. Patronage; small town. Attendance; poor. Leslie Hables, Reel Joy Theatre, King City, California.

THE SCRAPPER. Rawlinson is a real star. This is his first with us but not his last as he pleased my audience. Attendance; good. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE STORM. Fine! As good a picture as Universal has ever made. Fire scene and storm wonderful. Advertising; lobby, ones, threes, sixes, window cards, streamers, newspaper, cuts. Patronage; every one. Attendance; good; two days, 25c and 50c. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

TOP OF THE MORNING. A fair picture; not as good as her pictures are in general. Advertising; ones, three, six, photos. Patronage; family. Attendance; fair. T. Hickes, Liberty Theatre, Saxton, Pennsylvania.

Vitagraph

SHEIK'S WIFE. Very good foreign picture but I could not get my people out to see it. It was as clean as a picture could be made. A picture for educated people. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

TRUMPET ISLAND. If you want the best Vitagraph, pick this. Not a weak spot in the seven reels. Arthur G. Pearson, Auditorium. Theatre, Melrose, Massachusetts.

Comedies

LITTLE EVA ASCENDS (Metro). One of the best comedies we have run here. Boost it to the limit. It will please 100%. Title a little against it. E. T. Dunlap, Auditorium Theatre, Hawarden, Iowa.

PAY DAY (First Natl). Chaplin in this is just fair. There are some novelties in the fun line, but the laughs, as far as my audience was concerned, were far from continuous. This doesn't mean the comedy is poor; it's not. Nor is it to be compared with "Shoulder Arms" or "Dog's Life," although it takes a king's ransom in rental. Play it; but if you're not contracted at a certain figure, get it reasonable, for it is two reels and you must supply either a feature or good short stuff and that will make your day's exhibit very costly. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PLAYHOUSE (First Natl). Some good double photography in this and as a novelty it is good but consider it only an average comedy with too high a rental. H. G. Frisbee, Community Theatre, Meredith, New York.

THE SHOW (Vitagraph). This is a fairly good Semon comedy and since Vitagraph is pricing its pictures right no one can feel but that Semon comedies are a bargain. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

TOONERVILLE TANGLE (First Natl). A very good comedy and was accepted by pleased audiences. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Serials

ADVENTURES OF BUFFALO BILL (Univ.). Positively the best serial I have ever run. Had them standing in line waiting to get in. Paper great! Record business. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

LEATHER PUSHERS (Univ.). Have run four of these and they are there; with one fault—poor light. They draw in fine shape. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

PATHE REVIEW NO 155. These third year series Reviews are excellent. J. Kenrick, Strand Theatre, Ithaca, New York.

State Rights

BLACK PANTHER'S CUB (Equity). Not the kind of picture that pleases my audience; too long drawn out and a complete box office failure. John D. Jones, Crystal Theatre, San Angelo, Texas.

BLAZE AWAY (Di Lorenzo). A good Western picture. All patrons like a Western. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

Worth While

"I enclose some reports for Straight From the Shoulder. As I have made it a habit to consult these reports myself before booking any picture, and have found these reports to be correct, I consider it a duty, and a pleasant one, to help others by sending in some myself." Dr. J. E. Guibord, National Theatre, Grand Mere, Quebec, Canada.

An exhibitor of Dr. Guibord's type is getting the utmost out of the department—TAKING AND GIVING.

DEMPSY-CARPENTIER FIGHT (Rickard). Here is one that will give you a big surprise. Raised prices and advertised it extra big and got people into my house that hardly ever come. Played to a big business one day. It should give good satisfaction. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

JACK RIDER (Federated). This is a dandy Western. Something different. Comedy and action. Pleased all. They went out telling me how good it was. Big Boy Williams O. K. Picture was somewhat rainy, outside of that it was good. William Thacher, Royal Theatre, Salina, Kansas.

OH, MABEL, BEHAVE! (Photocraft). The worst picture, without exception, that we have ever played. Over half of the people walked out. Would gladly have given $25.00 not to have played it. And—am thinking seriously of giving this amount to square myself. Thought we were getting something big with such stars as Mabel Normand, Owen Moore, Mack Sennett and Ford Stirling; it was but a poor Sennett comedy stretched to five reels. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

LIGHTNING BRYCE (Arrow). For me, the biggest piece of cheese ever; there is not enough of it to tell what they are doing; at that it would be better if it was all gone, as it is in such condition that it is one breakdown after another. Brother, if you have booked it—leave town! R. S. Moore, Gem Theatre, Snyder, Oklahoma.

THE RAIDERS (Canyon). Lots of action in this one; holds interest to the end. It was a sensational ending, most unexpected. Pleased every one. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

PASSING OKLAHOMA OUTLAWS. Ran this picture two days to a big business for a hundred and eight in the shade. It's an old picture but in good shape. New print. Played it on percentage. It will please about 80 per cent. If you play it, don't advance your price. Put a good two-reed comedy with it. The lobby display of guns and photos will bring you big business. Greatest lobby display I've ever seen. This picture is not for the better class house; will go in middle class houses. Would advise small towns as well as large to show it. Should get you good money. I had no kicks on the picture; it got by fine. If you play it, be sure to get the lobby display. William Thacher, Royal Theatre, Salina, Kansas.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.)

The Girl Who Ran Wild

(Gladys Walton—Universal—4,506 feet)

M. P. W.—One of Bret Harte's character studies of the West in the days of '49 and developed it into a picture that will be enjoyed by many.

N.—In playing up the star and trimming the drama from the story the picture doesn't carry much value. It appears rather slight and episodic.

E. H.—It furnishes Miss Walton with an excellent vehicle and throughout it is well acted. A cheerful, brisk screen play that will hold the interest.

F. D.—Gladys Walton in rather uninteresting version of "M'Liss."

T. R.—Contains some good interest and makes a pleasing little story.

Hound of the Baskervilles

(Featured Cast—F. B. O.—4,900 feet)

M. P. W.—Here is a picture that should please hundreds of thousands of picture patrons who like the Sherlock Holmes stories, and bring in good, hard cash of the realm to exhibitors.

T. R.—The picture should please any type of audience.

F. D.—Perfectly good entertainment for those who like deep mystery stories.

E. H.—A first-rate adaptation of Sir Arthur Conan Doyle's thrilling mystery story.

N.—A film calculated to make anyone sit up and take notice.

The Long Chance

(Henry B. Walthall—Universal—4,331 feet)

M. P. W.—It develops into a melodramatic thriller in the later reels, with plenty of action and considerable suspense and should prove satisfactory to audiences liking this type of picture.

F. D.—For those who like dramatic stories, Peter B. Kyne's "The Long Chance," offers a good entertainment.

N.—A better type of western is "The Long Chance."

T. R.—Western melodrama developing good interest and some exciting moments.

E. H.—An original, interesting story that should please those seeking Western stories with a punch.

The Man Who Played God

(George Arliss—United Artists—5,855 feet)

M. P. W.—Here is a picture that should please any type of audience and cause them to feel better for having seen it.

T. R.—It will be difficult to convince the public that this is not the best screen work Arliss has done.

E. H.—Will doubtless rank as one of the year's greatest pictures.

N.—Here is a picture that carries the message of the Yuletide season—give to others that you may be happy yourself.

F. D.—Even Arliss' ability and artistry hardly saves very poor story.

Rags To Riches

(Wesley Barry—Warner Bros.—6 reels)

M. P. W.—Warners offer a human interest knockout that promises gold mine for exhibitors.

F. D.—It is a fine picture, delightful entertainment and a wholly amusing feature.

N.—Here is a photoplay combining all the elements which build smashing returns at the box-office.

T. R.—It's a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes.

E. H.—As light entertainment, all it professes to be, it will well serve its purpose and more than please the average audience.

Under Two Flags

(Priscilla Dean—Universal—7,407 feet)

M. P. W.—The picture provides excellent screen entertainment and should prove a hit with the majority of audiences, especially those liking stirring, thrilling melodrama.

E. H.—Capital melodramatic entertainment.

N.—All the spirit of Ouida's book and play is brought forth in terms which exact the utmost interest.

F. D.—Star does good work. Story is very slow moving except for climax.

T. R.—There is no lack of action and spectacular situations.

The Yosemite Trial

(Dustin Farnum—Fox—4,735 feet)

M. P. W.—Beauty of setting and good cast are features of Fox pictures with Dustin Farnum.

N.—Dustin Farnum is deserving of better things than this old school melodrama which takes him and the spectators back to the early days of the nickelodeon.

F. D.—If the story was intended to give Dustin Farnum a hero role it certainly missed out.

E. H.—A thin story of love and treachery. The beautiful scenery is its principal appeal.

T. R.—Admirers of melodrama dealing with "the great out-doors" will find this an extremely entertaining picture.

PROJECTION

By F. H. RICHARDSON

Biggest Question

The question, propounded by a San Francisco projectionist some while ago is:

If you were called upon to design and equip a 2-projector projection room in a high class, straight motion picture theatre, and to advise as to the location and construction of same, and to advise as to the selection of a screen, what would you do with regard to every one of the items concerned, and why would you do it?

Installments of my reply have appeared in August 5, 12 and 19, September 2 and 30, and October 14 and 21 issues.

We have now considered and discussed the location, construction and ventilation of the room. Next we come to its equipment, which is a matter in which many factors are involved, and which may be viewed from several angles.

First of all, I hold that no man should enter the business of exhibiting motion pictures unless he have sufficient capital to do the job right, and "do the job right" means securing and equipping a theatre in such a way that the motion picture may be shown the public under conditions which will not compel them to "make good" against uncomfortable and unsatisfactory surroundings.

A bare, dingy-walled auditorium, equipped with seats more or less uncomfortable, with dirty floors and roystering rowdies, or with any one of these objectionable things, compels the photoplay to "make good" by pleasing audiences under conditions which make pleasing very difficult. Such conditions are not only unfair to the audience itself, but to the motion picture.

Also a theatre equipped with a badly located, too-small projection room, which is badly ventilated and uncomfortable, is a heavy brake placed upon success. The same is true if the projection equipment be poor or unsuited to the work.

First of all comes the current, because upon what kind and voltage it may be will depend the selection of the best equipment for delivering it to the projection arc.

Examining the ordinary condition we find direct current at 220 or 110, A. C. at 220 or 110 and usually at 60 cycles. Our first care will be to see to it that the supply wires to the theatre are amply large enough to carry the load. Unless this be so we may find lots of difficulty later on. If it be 110 volt direct current we will select one of the new type resistance described and illustrated on pages 437 to 441, inclusive, of the handbook.

If the supply be 220, then we will, after very carefully investigating the various D. C. to D. C. motor generators made for projection work, the types of which may be examined very well by referring to your new handbook, and select the one we believe to be best, remembering that the efficiency of the machine is something we must demand detailed data on from the manufacturer, because it is important. I would inform the seller that any efficiency claims made must be proven by actual tests, made by him after the installation is complete. It might be well to remark that some manufacturers claim that they can produce efficiency results which justify the installation of D. C. to D. C. sets where the current supply is 110, but I would want them to produce pretty conclusive proof that such an installation will justify its cost.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

If the current be A. C., then I would by all means install a motor generator set, selecting that one, after very careful investigation, which seemed best fitted to the work, remembering that the constant potential machine, which doubles its amperage without changing its voltage when the second arc is cut in at change-over has much to commend it for projection work. Again I would demand an efficiency test AFTER installation.

Mercury arc rectifiers I would not consider, not because they are not an efficient and a good machine, for they are both, but because they are not mobile enough for projection work. By "mobile" I mean that they will not stand any overload to speak of, even for a short while, hence their range is very limited, and change-over presents difficulties.

Every company putting out mercury arc rectifiers also put out excellent motor generator sets, which are much better for projection work than the rectifier. The rectifier is cheaper in first cost, yes, but when you have said that you have told the whole story.

I would not consider any location for the motor generator except immediately adjacent to, but not directly in the projection room. Under no conceivable circumstances would I locate a set in the basement.

I would set the machine on thick cork pads to absorb vibration. Five or six inches of heavy felt will do, but cork is best. Rubber also is excellent, but hard to get of the right kind.

In addition to a motor generator, if the current be A. C. I would install a projection transformer, by all means, for emergency use, connecting it so that I could instantly switch from motor generator to transformer. This is a very necessary emergency equipment.

In selecting the motor generator I would make up my mind as to what amperage I wanted to use, since a motor generator operates at greatest efficiency only when at full load.

On the front wall to the right of each projector I would mount a panel board carrying an ammeter and voltmeter.

In the matter of projectors I would be very certain that the ratio of intermittent movement be as fast as is practical without undue strain on the film; that there is a well designed, practical aperture tension spring adjustment; that the speed control is efficient and that its control handle is conveniently reached from normal working position; that the rotating shutter can be gotten out far enough to reach the aerial image, and that the lamphouse can be gotten back as far as is necessary under the conditions the projector optical train must work under.

Design, material and workmanship of course all cut a figure, but after all it is what can be put on the screen, and how efficiently it can be put on, that counts, rather than a few dollars more or less in repairs.

In this connection I would add that all present leading American projectors are good projectors. Each has points of superior excellence and each has a counterbalance of points "not so good."

(Continued next week)

Not a Butcher

A. L. Fell, Projectionist Collingwood Theatre, Collingwood, New Jersey, has his new handbook and likes it. He says:

Handbook received O. K. Have had it but a short time, but it has already done me a world of good. No projectionist, or near-projectionist should have the slightest doubt as to its value. It is my opinion that it is a truly wonderful book, financially within the reach of us all and not one of us should be without it.

But above all things I sincerely hope that every man in and around this district will get one for one reason alone, and that is PUNCH MARKS. I have received shows lately directly from the exchange in every reel of which were holes 5-16 inch in diameter. These holes have occurred right in the middle of the picture and appear from ten to fifteen feet from the end of each reel.

No, I am not and do not claim to be perfect—not by a long shot, but I am NOT a butcher and don't think much of the man who is.

In closing let me wish much and continued success both to yourself and the department.

Every decent, self-respecting projectionist will heartily agree with you in giving the punch artist the title "BUTCHER."

It is a matter primarily up to exchanges. Until they, the exchanges, really inspect their films and are themselves in position to know who does the damage and MAKE THEM PAY FOR IT, reform will be a slow process.

It would be quite possible, however, for unions to educate their members along the lines of reform in this respect, and certainly it is a duty the union owes the industry and the employer to do all in its power to prevent its members committing such outrages on the property intrusted to their care, and on their fellow projectionists by compelling them to either perform a lot of labor cutting out the holes, or else discredit themselves by projecting them to the screen.

Has Trouble

Have just stepped into this job and have trouble getting a clear field on the screen. Neither the handbook nor the lens chart seem to have what I need in this case.

Here is the dope: Have two Simplexes, in a "booth" five and one-half feet deep, with a switchboard a foot thick on the rear wall. From this you will see that I must have my lamphouse slam bang up against the mechanism, and therein lies the trouble. I must get my condenser combination center at least twelve or thirteen inches from the aperture, which, because the condenser is inside the lamphouse, gives me room back of it.

My line-up is as follows: crater 3½ inches from face of collector lens. Condenser 6½-7½, spaced 1-16 inch apart. Distance center of condenser to film thirteen inches. Projection lens five-inch E. F.; working distance 4½ inches; free diameter 1⅝ inches. Picture approximately 17 feet at 95 feet projection distance.

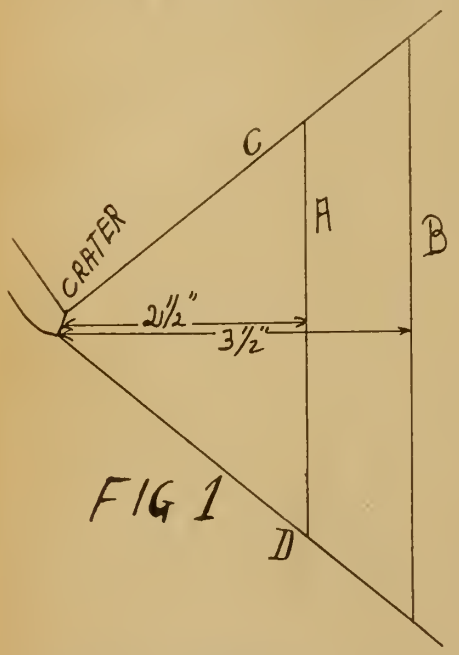


FIGURE 1
The Result of 3½-inch Distance of Crater.

Yellowish Spot

Use ⅝ upper and ½ inch Silvertip negative carbons; 35 amperes D. C. Have tried every conceivable angle of carbon set, but get a yellowish spot, surrounded by a slight blue ghost.

Am forced to carry a very small spot and any slight adjustment of crater up or down causes brown top or bottom to picture. Have tried two 6½, two 7½ and a 7½-8½, as far as I can remember.

Have tried all manner of spacings, distances and differences, but just simply cannot get a clear field. I enclose stamps for immediate reply. If you feel that your reply will help some one else who is cramped for space, then publish same.

Incidentally, what do you think of the so-called "Anti Misframe League," whose members solemnly pledge themselves to work for nothing inspecting and repairing JUNK? I note that one of its members tells us he is going to "experiment with the aerial image and see what happens!"

I have been a reader of the department for many years, also a student of the handbook. Needless to say that both have helped materially in the salary climb.

True, brother, neither the lens chart or handbook give instructions as to what to do under impossible conditions. This is because nothing much CAN be done, and because it is not good policy to encourage exhibitors in the "patch work" necessary to PARTLY overcome faults in projection room construction.

I know of no possible means by which you can get a decent result from 35 amperes with your condenser center thirteen inches from the aperture and the crater 3½ inches from face of collector lens. The distance from center of condenser to film should be almost twenty inches, with two 6½-inch plano convex lenses. You are losing light enormously, both by having your crater something like an inch too far from the face of the collector lens and by having your condenser too close to the aperture.

Just pull on your thinking cap, sit down and examine figures 1 and 2 carefully. It would then be well to have your employer examine them prayerfully. If he then cares to further continue a condition which is not only making high grade reproduction of photoplays upon his screen entirely impossible, hence is hitting his box office a wollop every day you run, but is also wasting about half the electric energy you send through your arc—wasting fully half the resultant light, I mean—why that, of course, is up to him.

In Figure 1 you will see the result of having the crater 3½ inches from the face of the collector lens visualized. A represents the 4¼-inch opening your collector lens should have, and lines C and D the outline of the cone of light it will "pick up." If your lens be in position A, 2½ inches from the crater, it will pick up as much light as would a lens 6½ inches in diameter located at B, 3½ inches from the crater. In other words, in order to be as effective and efficient in the position you are obliged to work in as it would be at 2½ inches from the crater, your collector lens would have to be six inches in diameter, and as I think you could, with your lamphouse ventilation open and free, carry your crater pretty nearly 2½ inches from the face of the lens, you are wasting just that amount of light. You can measure between lines C and D at any point and determine exactly what collecting power, as compared to the 2½-inch distance, your lens would have at any distance.

In examining Figure 2 you will see that with your condenser jammed up against the aperture that way, you are wasting a huge proportion of the light you do succeed in getting through your condenser. See Figures 52 to 57 of new handbook. More than that, you have your screen unevenly illuminated. It takes but a glance at Figure 2 to determine that only space A of the projection lens is "in sight" of the entire condenser, and a further examination shows that only point B of the film can possibly be sent forward through the lens at 100 per cent illumination. This is fully explained and illustrated on page 183 of the new handbook, and the condenser proposition as shown in Figure 1 will be found fully and clearly explained and illustrated on page 162 and in Figure 36H.

If you wish to change to Mazda, then there would be room to give the projector proper adjustment, because Mazda requires a very short distance (using prizma condensers) from condenser to film. It might be added that once you have mastered Mazda, if you get the new aspherical condenser you can get fully as good results as can be had with a 35-ampere arc, but I think it requires a longer distance condenser to film that prizma. There probably will, taking everything together (cost of lamp replacements, etc.), not be any very large difference in operating cost, but what there is will be in favor of Mazda, and the general results would, under your present condition, be decidedly better. You will find Mazda equipment and operation fully dealt with in the new handbook, pages 815 to 869, inclusive.

As to the "Anti Misframe League," your comment in itself tells the story, hence is sufficient. Oh, yes, the blue margin of spot is evidence that you have the crater focused very far ahead of the aperture. You are working your condenser too close to spot and the spot is "back of the point of focus—on the back focus."

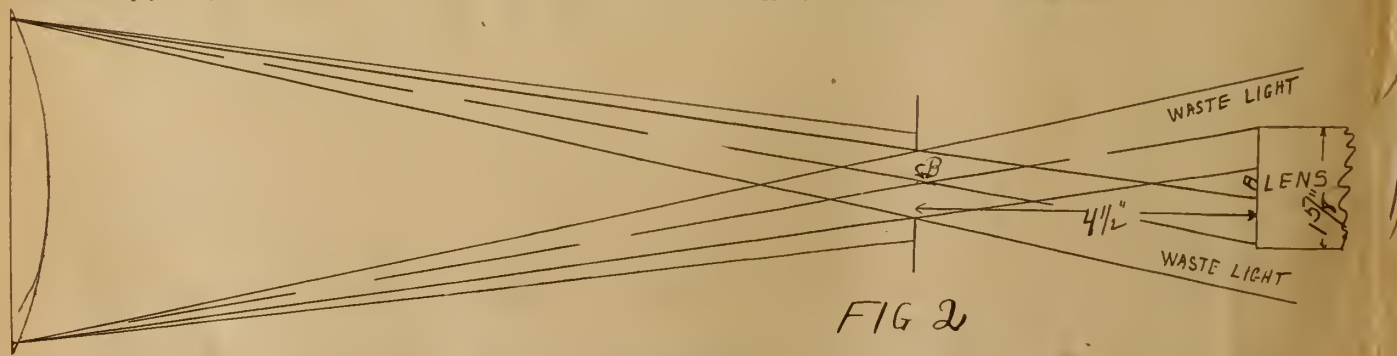


FIGURE 2
Showing How Light Is Wasted with Condenser Jammed Against Aperture.

Better Equipment

Conducted by E. T. KEYSER

Fox Building Has Two New Projection Rooms; Use Power's Machines Exclusively

THE rapid strides and expansion experienced by Fox Film Corporation during the past few years, have necessitated an elaborate reconstruction of many features of the $3,000,000 building housing the New York studios and offices of the organization.

Several thousands of dollars have been devoted to the new additions and decorations which are being installed in the Fifty-fifth Street edifice.

The reconstruction began with an enlarged entrance on the Tenth Avenue side. New tile walls, mural fixtures, and pretentious woodwork form the embellishments here. The reception room has been similarly redecorated and a large oil-finished walnut standard case stationed in full view of all who enter the building.

Two new projection rooms have been erected, one to be used by officials of the corporation and the other for trade and private showings. These projection rooms possess all the latest features, and present the aspect more of a section of a private residence than that of a studio building. Power's projectors are used exclusively. The construction is such as to permit full ventilation and perfect view for each of the thirty possible visitors. The 54th Street Annex has also been the object of many improvements.

SPACIOUS NEW PROJECTION ROOMS IN FOX BUILDING

Upper left: Projection booth in Parlor "A" for reviewers' Projection room; upper right: Reviewers' projection rooms with ample accommodation for thirty persons; lower left: Projection room used by the officials of the Fox Film Corporation; lower right: Another view of the Reviewers' projection room.

Buys Ground That Theatre Stands on

Harry M. Crandall, who for the past two years has controlled the Apollo Theatre, on H street, northeast, Washington, D. C., has purchased the ground occupied by the house, paying approximately $65,000, it has been announced. The site has a frontage of 150 feet on H street and a depth of 225 feet.

In addition to the theatre, there is an open-air picture garden for summer use, the ground and improvements representing a total value of approximately $200,000.

The theatre was originally owned and operated by the Apollo Amusement Company, which occupied the ground on a lease. About two years ago Mr. Crandall purchased all of the stock of the company and continued the ground lease then in operation. Recent remodeling of the theatre and the installation of a balcony that greatly increased the seating capacity emphasized the need of owning the ground on which the building stands.

Mr. Crandall in all probability will close the summer garden permanently, to be replaced by stores on the H street front and garages in the rear.

More Companies Go Into Film Business

While small capitalization seemed to be the rule with companies entering the motion picture business during the past week, according to records filed in the Secretary of State's office, Albany, N. Y., the total included one concern, the Colonial Theatre of Jamaica, Inc., capitalized at $230,000, and having for its directors William G. Willman, Suffern; C. G. Stewart, New York City, and Stanley Sharpe, Bayside, L. I. The company will be located in Jamaica. Other motion picture companies filing papers in the Secretary of State's office were:

Zeus Amusement Co., Inc., $7,000, Louis Lempel, New York; Grace Shapiro, Andrew Bellanca, Brooklyn; Martino's Building Corporation, $10,000, C. S. Martino, Guisseppe Giugliano, Brooklyn; Play Finance Corporation, $5000, James L. Robinson, Montclair, N. J.; Mercedes von Brodow, Henrietta Smith, New York; Independent Pictures Corporation, $1,000, B. W. and J. H. Rosenblum, J. J. Goldburg, New York; May Waterson Vaudeville Attractions, Inc., $5,000, Herman Snyder, May Waterson, Jack Snyder, New York; Carlson Film Co., Inc., $5,000, John Carlson, Joseph J. Myers, R. F. O'Keefe, New York; Cosmopolitan Corporation, $10,000, L. I. Fink, M. L. Elkin, Etta London, New York City.

Takoma Park House to Cost $130,000

Construction of a moving picture theatre to seat 1,000 has been started in Takoma Park, a suburb of Washington, D. C. The new building will cost approximately $130,000. It will be known as the Takoma Park Theatre, and is backed by prominent residents of the suburb, who have formed the Takoma Theatre Corporation.

The interior of the theatre will be of the Grecian Doric type. The vestibule will have Caen stone walls, with a marble base and tile floor. On one side of the foyer, also to be of Caen stone, will be a restroom for ladies, and on the other side a lounge and smoking room for men. The auditorium will be paneled in an original decorative design, and will have an artistic center dome ceiling. A modern heating and ventilating plant, and an indirect lighting system will be installed.

A feature of the house will be numerous emergency switches throughout the auditorium, by means of any one of which, in the event of emergency, any one in the audience may instantly flood the house with light. As Takoma Park is a town largely given over to community theatricals, the new theatre will be so constructed as to permit not only the showing of moving pictures but large community and civic gatherings.

Fox Corporation uses twenty-nine Power's machines. Pictured above are fourteen machines for laboratory projection. Eight others are in the projection rooms for the viewing of pictures by the directors of the company, six are used in the private projection rooms and the exhibitors' rooms and one is used for special laboratory work.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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Opposite Belasco Theatre
Ownership Management of Willoughby, Inc.

EASTMAN POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters on the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Latchis to Build Big Keene Theatre

A real estate deal, the biggest pulled off in Keene, N. H., in forty years, was put through last week when D. Latchis, of the Latchis Theatre, Brattleboro, Vt., bought the Lamson block, the land back of the block and the Ashuelot Shoe Factory, owned by the Keene Glue Company.

Mr. Latchis will put up a four-story fireproof building, one story of which will house a 1,000-seat theatre that it is planned to make up-to-date in every particular.

Peter Latchis, who is the manager of the Brattleboro Theatre, will also manage the new enterprise.

Kinder Resigns

J. F. Kinder, who has acted as Western manager for the United Electric Company, of Canton, Ohio, has resigned. The company will, in the future, distribute its products, the Ohio Tuec Electric Cleaner, the Tuec Stationary Electric Cleaner and the Tuec Swimming Pool Cleaner direct through distributors.

New Stanley House For Atlantic City

The Stanley Company of America, Jules E. Mastbaum, president, has completed negotiations whereby that organization acquires a site for a new motion picture theatre in Atlantic City, to be located at the corner of Kentucky Avenue and the Boardwalk.

Mr. Mastbaum has ordered plans prepared and work to be begun upon the new theatre immediately. The structure is to be modeled upon the same lines as the Stanley Theatre, the Stanley Company's $2,000,000 theatre in Philadelphia.

Picture Theatres Projected

FRESNO, CALIF.—Kinema Investment Company plans to erect new theatre, with seating capacity of 2,500, to cost $480,000.

LOS ANGELES, CALIF.—G. W. Cowan and M. S. Mayberg have leased site on Hollywood boulevard, near Cherokee street, for erection of theatre, to cost $500,000.

LOS ANGELES, CALIF.—Emma Walter plans to erect one-story theatre and office building in Hyde Park, with seating capacity of 250.

LOS ANGELES, CALIF.—F. Kiteik has plans by Dwight C. Powell for new theatre to be erected on Washington street to be known as the Washington Theatre, to cost $75,000.

SAN PEDRO, CALIF.—Milwaukee Building Company, of Los Angeles, has contract to erect moving picture theatre for West Coast Theatre Company, to cost $264,000.

SIERRA MADRE, CALIF.—Proposition being considered to erect theatre. Address, secretary, Chamber of Commerce.

PUEBLO, COLO.—New theatre will be erected on site of old opera house at Fourth and Main streets.

DANBURY, CONN.—Luke Sweeney has contract for theatre to be erected for Sarah L. Taylor Estate on Elm street. Address, J. P. Martin, manager.

TAKOMA PARK, D. C.—Boyle Robertson Company, Washington, has contract for two-story brick and concrete moving picture theatre, 75 by 170 feet, to be erected at Fourth and Butternut streets, for Takoma Theatre Company, 1416 F street, N. W., Washington.

ELGIN, ILL.—Contract has been awarded for new three-story brick fireproof theatre and store building to be erected on Grove avenue for Ralph Crocker, 16 North Channing street, to cost about $100,000. Theatre will have seating capacity of 1,500.

GRANITE CITY, ILL.—Louis Landau, Jr., manager of Washington and Rialto

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

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$60

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We manufacture "Snaplite Jr." lenses for portable projection machines.

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May result from badly installed electrical equipment or poorly chosen materials.

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$2.50 *Postpaid*

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

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Penny Vending Machines

Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups, delightful to drink from—and SAFE.

The service maintains itself without cost, and yields a well worth-while revenue to the House.

Write for sample Dixies and details of Dixie Cup Penny Vendor Service.

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Are Your Pictures Recommended?

How many people recommend to their friends what they see in your theatre?

That is the test of your entertainment—the word of mouth advertising you get. And your entertainment depends on two main things: the selection of the program and the way you display it. Are your pictures white, clear and steady?

Good pictures merit good projection. Indifferent pictures *require* good projection. In the early days of motion pictures, any kind of light for projection was accepted as long as it was constant, or nearly constant. Now defects in the projection are reflected in the attendance.

Fortunately it is possible to meet the demands of an exacting public. Good light for projection is the purpose of the Wagner White-Light Converter which converts the ordinary alternating current into the far more desirable direct. The light is white—powerful—steady—easily controlled and perfectly dissolving at change over.

Equipped with it you have gone half way toward making satisfied patrons. Your pictures will be given every advantage to make them successful.

While light is relatively a minor item in the operating expenses of the theatre, its importance is great. If you have a copy of our book entitled LIGHT FOR MOTION PICTURE PROJECTION you will see graphically why direct current arc light is superior to any other form of light. You will also learn the advantages of the Wagner White-Light Converter. The book is written in plain language with just enough of the technical to answer satisfactorily any questions that may arise. Shall we send you a copy? If so, simply fill in the coupon and foward it to us.

Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

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For local addresses consult telephone directories

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Please send me, without obligation on my part, a copy of your book, "Light for Motion Picture Projection."

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CHICAGO, ILLINOIS

THE Barton ORCHESTRAL ORGAN

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10 Watt—40 Watt
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Also make Flashers, Small Motors, etc.

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Fotoplayer
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The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Management Changes

WAVERLY, ILL.—Charles Byrnes is new manager of Waverly Theatre.

DAYTON, O.—Charles Wuez has been appointed manager of Loew's Dayton Theatre.

Theatres, has purchased property on E street for erection of theatre, with seating capacity of 3,500.

MT. VERNON, IND.—New Vernon Theatre has been opened under management of S. F. Starling.

LOUISVILLE, KY.—J. F. Russell, M. E. Taylor Building, has contract for one-story brick moving picture theatre, 60 by 200 feet, to be erected on Bardstown road for Baxter Amusement Company, to cost $50,000.

BOSTON, MASS.—Contract has been awarded ftr two-story brick theatre, store and office building to be erected at Blue Hill avenue and Morton street for Victor Kaufman, care Morton Realty Trust.

KANSAS CITY, MO.—George Boden, 3616 Indiana avenue, has plans by J. F. Thompson, 615 Massachusetts Building, for two-story brick and stone theatre and store building, 101 by 135 feet, to be erected at 36th street and Indiana avenue.

FLORENCE, COLO.—Richard Elhage has plans by J. M. Gile for moving picture theatre, with seating capacity of 1,000.

ROCKFORD, ILL.—Rialto Building Corporation has plans by C. W. Bradley, 520 Brown Building, for theatre, store and office building to be erected at 514 West State street, to cost $100,000. Address, Charles Fredericksen, president, 1312 Camp avenue.

BRADSHAW, NEB.—Liberty Theatre has reopened.

McCOOK, NEB.—Electric Theatre has reopened under management of F. G. Mendenhall, of Sheridan, Wyo.

ELKO, NEV.—William Murray will erect theatre, to cost $75,000.

TONOPAH, NEV.—M. Clifford plans to erect new theatre.

CARLSTADT, N. J.—T. C. Collins, Rutherford, has plans by Reilly & Hall, 405 Lexington avenue, New York, for two-story theatre.

ASTORIA, L. I., N. Y.—Nathan Wilson has purchased site at northeast corner Second and Ditmars avenues for erection of new theatre.

NEW YORK, N. Y.—170th Street Theatre Company, Inc., 280 Madison avenue, has plans by William La Zinsk, 101 Park avenue, for one-story brick theatre, 182 by 183 feet, to be erected at Broadway, 169th to 170th streets.

NEW YORK, N. Y.—Famous Players-Lasky Corporation has plans by C. W. and George L. Rapp, of Chicago, for Paramount Theatre to be erected at 44th street and Broadway.

UTICA, N. Y.—W. H. Linton, care Hippodrome Theatre, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for moving picture theatre to be erected on Lafayette street, to cost $150,000.

SHARON, O.—Columbia Theatre, with seating capacity of 2,100, has opened.

TULSA, OKLA.—W. M. Smith, owner of Orpheum and Rialto Theatres, is building new moving picture house at 210 South Main street. Will be known as the Empress.

BRANDON, ORE.—Owner, Orpheum Theatre, will erect new building at Cleveland and First streets.

PORTLAND, ORE.—Tibbetts & Garrigus have plans by Claussen & Claussen for moving picture theatre and office building to be erected at Sandy boulevard and East 40th street, to cost $75,000.

GRINDSTONE, PA.—Aubrey Lumber Company, Brownsville, has contract for one-story stucco-on-tile moving picture theatre to be erected for Globe Amusement Company, Brownsville.

LEHIGHTON, PA.—C. H. Bayer has plans by Tilghmen & Moyer Company, 824 Hamilton street, Allentown, for two-story brick theatre, 60 by 146 feet, to be erected on South First street, to cost $100,000.

PHILADELPHIA, PA.—H. P. Schneider, 3713 Old York road, has contract for theatre and store building to be erected at 63rd street and Woodland avenue for Marcus A. Been, 6338 Woodland avenue, to cost $200,000.

STATE COLLEGE, PA.—Pennsylvania State College will erect theatre, with seating capacity of 800.

EAST PROVIDENCE, R. I.—Chemical Industrial Company, 139 Knight street, Providence, has plans by Francis Chiaverini, 32 Broadway, Providence, for one-story brick and concrete-block moving picture and store building to be erected at Taunton street and Waterman avenue, to cost $50,000.

SPRINGFIELD, S. D.—Arthur Ziehl, of White River, will erect theatre.

DANDRIDGE, TENN.—Moore Feature Film Company, 619 West Gleenwood avenue, Knoxville, contemplates erecting one-story brick moving picture theatre.

EVERETT, WASH.—H. Ryan, Peoples' Bank Building, Seattle, is preparing plans for new theatre, to cost $100,000.

KELSO, WASH.—M. Lersinger and M. V. Edmonds will erect theatre at Third and Oak streets. Plans include $10,000 pipe organ.

BRAMWELL, W. VA.—New Bramwell Theatre, with seating capacity of 400, has opened.

CHARLESTON, W. VA.—Charleston National Bank will erect moving picture theatre at Summer street and Post Office square.

CHARLESTON, W. VA.—George D. Brown, 322 Boyd Building, is preparing plans for two-story brick and tile moving picture and apartment building, 50 by 100 feet, to cost $50,000.

TACOMA, WASH.—A. Nasser, 1021 South M street, will erect theatre and store building at South 12th and K streets, to cost $50,000.

MADISON, WIS.—Marcus Heiman, of Chicago, Ill., will erect theatre at State and Johnston streets, with seating capacity of 2,800, to cost $400,000.

MILWAUKEE, WIS.—Edward J. Wagner has plans for Gustav E. Kahn, 114 Grand avenue, for new theatre.

MILWAUKEE, WIS.—Jeffrie Theatre Company, 14 West Milwaukee avenue, has plans by Matrin Tullgren & Son, 425 East Water street, for new moving picture house.

VIROQUA, WIS.—Temple Theatre has opened.

Changes in Management

CHARITON, IA.—D. E. Arris and W. E. Dixon, of Plattsmouth, Neb., have leased Iris Theatre.

SPENCER, IA.—H. B. Gray has sold his moving picture business to William Fraser and Roy Niles.

FRANKLIN, ILL.—Fletcher Lankton has disposed of his interest in moving picture house here to Lester Parkinson, of Waverly.

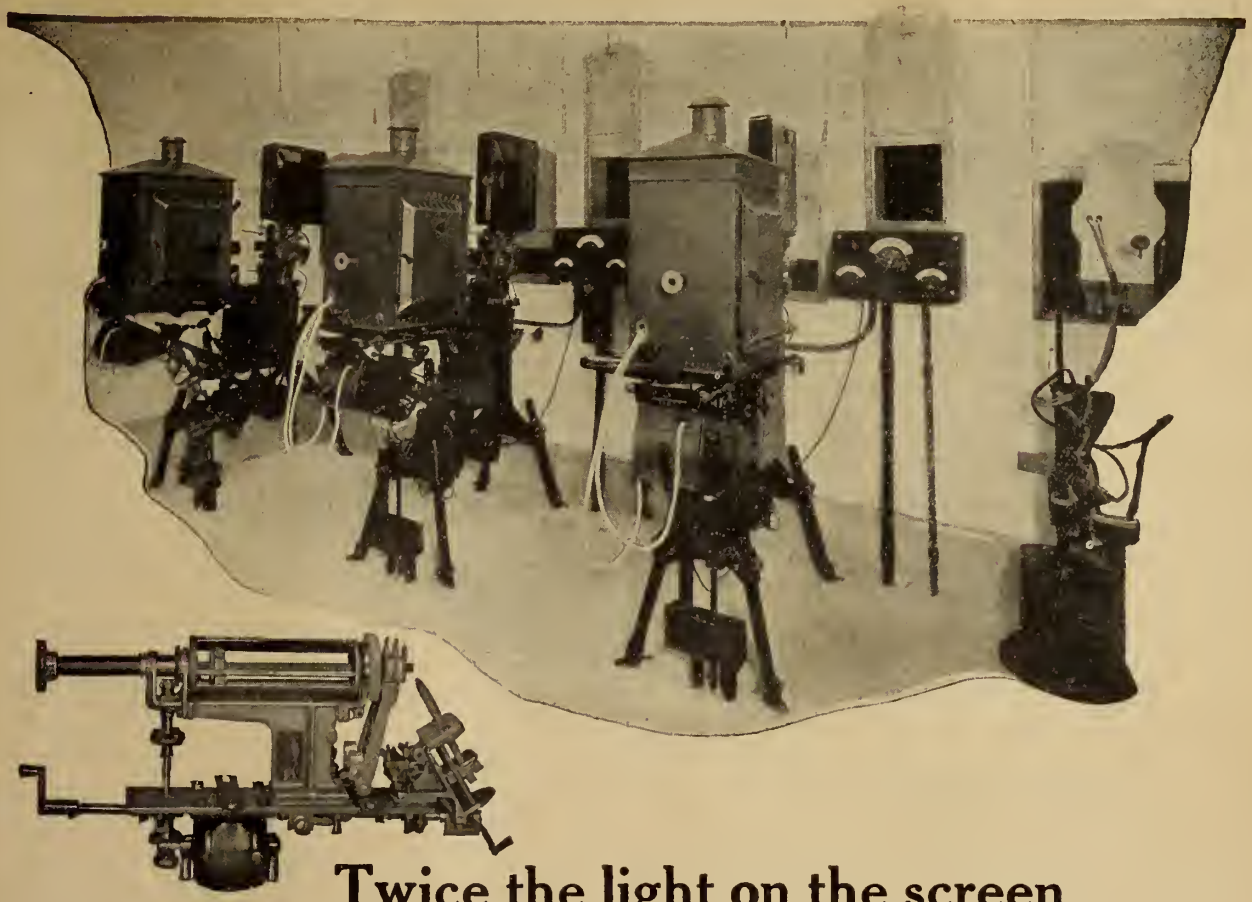
NOWATA, OKLA.—George E. Shilkett, of Commerce, has leased Rex Theatre.

PHILADELPHIA, PA.—D. Green has taken over moving picture theatre at 4024-26 Girard avenue, 40 by 160.8 feet, subject to mortgages of $60,000.

DALLAS, TEXAS—Edward Goeman is new manager of Rex Theatre.

QUINCY, ILL.—John C. Miller has taken over management of Colonial Theatre, a moving picture house.

HAVANA, ILL.—Charles Lea has taken



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over lease and purchased fixtures of Crystal Theatre. Will also remodel and redecorate house.

OSAGE, IA.—Colonial Theatre has been purchased by Frank Wewerka, of Blooming Prairie, Minn.

ALBERT LEA, MINN.—V. B. Valleau has disposed of his interest in Broadway Theatre to Albert Lea Amusement Company.

ST. PAUL, MINN.—Stanley Segelbaum succeeds Charles C. Perry as manager of Capitol Theatre.

GOUVERNEUR, N. Y.—James P. Papayanakos, of Watertown, has purchased Gralyn Theatre.

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SYRACUSE, N. Y.—H. H. Filisian has sold Highland Theatre at 327 Part street to R. D. Kotz.

DYERSBURG, TENN.—Dyersburg Theatre Company has taken over the Frances and Vaudette Theatres.

KENOSHA, WIS.—Joseph G. Rhode has been appointed manager of Orpheum, Rhode and Majestic Theatres.

Improving Theatres

FALL RIVER, MASS.—St. Michael's Portuguese Benefit Protective Association, care J. F. Diniz, 185 Brownell street, has plans by N. C. Chase, 11 Pleasant street, for alterations to one-story brick theatre at 257 Brightman street.

JAMESTOWN, N. Y.—Warren Construction Company, Gokey Building, has contract for alterations to brick theatre and store building at Third and Spring streets for J. Russell Rogerson, Gokey Building.

NORMAN, OKLA.—Josh Billings, operating University Theatre, will make extensive improvements, including an addition.

PHILADELPHIA, PA. — Pierce-Henon Company, Juniper and Pine streets, has contract for alterations to People's Theatre at Kensington avenue and Cumberland street for Stanley Company of America, 1218 Market street. Improvements include concrete floors, painting, heating repairs, plumbing, electrical work, fire doors, fire escapes, etc

BELLINGHAM, WASH.—Grand Theatre will be remodeled. Improvements will cost $6,500.

Recent Organizations

WILMINGTON, DEL.—People's Amusement Corporation has been organized with $250,000 capital.

WILMINGTON, DEL.—John Ince Productions, Inc., has been organized with $1,500,000 capital to produce moving pictures.

CHICAGO, ILL.—Astor Theatre Company, 10 South Clark street, has been organized with $50,000 capital by Harry, Christ and James Roder.

ROCKFORD, ILL.—Rialto Building Corporation has been organized by Herbert Calvert and Charles Fredricksen to erect and operate large moving picture house.

INDIANAPOLIS, IND.—Franklin Theatre Corporation has been organized with $100,000 capital by W. W. Aikens, Arthur Owens, James and Marian Carriagen.

MARSHALLTOWN, IA.—Odeon Amusement Company has been organized by William Porter, Samuel Schaevitz, Rose Dansk to operate chain of moving picture houses in Iowa.

JOHNSTOWN, PA.—Park Amusement Company has been organized with $50,000 capital by W. J. Zolner, John G. Hartley.

CLARKSBURG, W. VA.—Fairmont Theatre Company has been organized with $50,000 capital by C. C. Robb, Claude Robinson, P. P. Steptoe.

HINTON, W. VA.—Alleghany Theatre Company has been organized with $10,000 capital by P. L. Dysard, M. M. Criser, A. D. Daly, J. D. Drake, G. K. Rayburn.

LOS ANGELES, CALIF.—Allied Amusement Company has been organized with $500,000 capital.

WILMINGTON, DEL.—Standard Pictures Corporation has been organized with $500,000 capital to deal in moving picture films.

WILMINGTON, DEL.—Revard Productions Corporation has been organized with $100,000 capital to produce moving pictures.

MAYSVILLE, KY.—Washington Theatre Company has been organized with $15,000 capital by W. H. Cox, J. A. Dodson, A. G. Sulser.

COLLEGE PARK, MD.—Southern Moving Picture Corporation has been organized with $100,000 capital.

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MOVING PICTURE WORLD

VOLUME LVIII SEPTEMBER—OCTOBER 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during September and October. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published, dates of the issues being shown. Where reference is omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

Above All Law (7,177 feet) (Paramount) (Reviewed under the title, "The Mysteries of India.")
Accidental Wealth (1 reel) (Neeley Edwards) (Universal-Comedy).
Adventures of Roving Thomas (1 reel) (Kineto) (Review—Sept. 9).
Against the Law (Epco—Foreign Production) (Review—Sept. 30).
Alligator Hunting and Farming (1 reel) (Fox) (Review—Sept. 19).
Amazing Lovers, The (6,000 feet) (American Releasing).
American Toreador, The (5 reels) (Bill Patton) (Walter DeCouroy—Director)(Anchor) (Review—Sept. 2).
Ancient Rome (1 reel) (Fox Educationals) (Review—Sept. 23).
At the Crossroads (6,000 feet) (Seena Owen—Star) (American Releasing).
At the Old Stage Door (1 reel) (Harold Lloyd) (Pathe—Reissue).

B

Barbed Wire (5,000 feet) (Jack Hoxie—Star) (Frank Condon—Director) (Aywou) (Review—Oct. 7).
Bar Cross War, The (2 reels) (Leo Maloney) (Pathe—Rauge Rider Series) (Review—Oct. 28).
Baron Bragg and the Devilish Dragon (1 reel) (Educational—Tony Sarg Almanac) (Review—Sept. 16).
Bells of San Juan (Charles Jones—Star) (Fox) (Leugth 4,587 feet).
Bending the Twig (1 reel) (Kineto) (Review—Sept. 30).
Better Man Wins, The (5 reels) (Pete Morrison) (Marcel Perez and Frank S. Mattison—Directors) (Sanford Productions) (Review—Oct. 7).
Big Flood, The (⅔ reel) (Pathe—Cartoon Comedy) (Review—Sept. 30).
Big Stakes (4,700 feet) (Adapted from the story "High Stakes," by Earl Wayland Bowman) (J. B. Warner—Star) (East Coast Productions) (Review—Sept. 30).
Blanket Stuff, The (2 reels) (Educational—Robert C. Bruce Wilderness Tales) (Review—Sept. 23).
Blue Blood and Red (2 reels) (Universal-Western).
Blueheard, Jr. (5,000 feet) (Mary Anderson—Star) (Scott Dunlap—Director) (American Releasing) (Review—Oct. 14).
Bobbie's Ark (1 reel) (Kineto) (Review—Oct. 21).
Bond Boy, The (6,902 feet) (First National) (Richard Barthelmess—Star) (Review—Oct. 21).
Bone Dry (2 reels) (Paul Parrott) (Pathe) (Review Sept. 16).
Bonds of Steel (2 reels) (1st Episode "In the Days of Buffalo Bill") (Art Acord) (Universal).
Boy and Bear, The (⅔ reel) (Pathe—Cartoon Comedy) (Review—Sept. 23).
Broad Daylight (5 reels) (Jack Mulhall and Lois Wilson) (Universal).
Broadcasting (2 reels) (Johnny Jones) (Pathe) (Review—Oct. 21).
Broadway Rose (7,227 feet) (Mae Murray—Star) (Robert Z. Leonard—Director) (Metro) (Review—Sept. 30) (Consensus—Oct. 21).
Bulldog Courage (4,900 feet) (Bessie Love—Star) (Edward Cull—Director) (Russell Productions) (Review—Sept. 2).
Bumps and Thumps (Fox) (Mutt and Jeff) (1,000 feet).
Burning Sands (6,909 feet) (Adapted from the novel of the same name by Arthur Weigall) (George Melford Production) (Paramount) (Review—Sept. 16) (Consensus—Oct. 14).

C

Cabby, The (2 reels) (Louise Lorraine & Maud, the Mule) (Universal).
Calvert's Valley (Fox) (Jack Gilbert—Star) (4,416 feet) (Review—Oct. 21).
Cavy and the Rat (1 reel) (Kineto) (Review—Oct. 21).
Caught Bluffing (5,000 feet) (Frank Mayo—Star) (Lambert Lillyer—Director) (Universal) (Review—Sept. 23) (Consensus—Oct. 7).
Challenge, The (5,000 feet) (Doleros Cassinelli—Star) (American Releasing).
Challenge, The (1 reel) (Out-of-the-Inkwell) (Review—Oct. 7).
Channel Raiders, The (2 reels) (Jack Mulhall) (Universal).
Chop Suey & Co. (1 reel) (Harold Lloyd) (Pathe—reissue).
City Chap, The (Fox) (2 reels) (Al St. John—Star) (Review—Oct. 21).
Clarence (All Star) (Wm. de Mille—Prod.) (Paramount) (Length—6,146 feet) (Review—Oct. 28).
Cold Turkey (1 reel) (F. O. B.) (Review—Oct. 14).
Come and Get Me (2 reels) (Leo Maloney) (Pathe—Range Rider Series) (Review—Sept. 23).
Come Clean (2 reels) (Tom Santschi—Star) (Universal—Western).
Confidence (4,787 feet) (Herbert Rawlinson—Star) (Harry A. Pollard—Director) (Pathe) (Review—Sept. 30) (Consensus—Oct. 21).
Country Fair, The (1 reel) (Kineto—Educational) (Review—Oct. 14).
Count the Votes (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Cowboy and the Lady, The (Mary Miles Minter and Tom Moore) (Paramount).
Cub Reporter, The (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Cured (2 reels) (Queenie) (Universal—Century).
Curse of Drink, The (5,900 feet) (Harry T. Morey Star) (Harry O. Hoyt—Director) (State righted through Weber & North) (Review—Sept. 9) (Consensus—Sept. 30).

D

Dandy Dan (2 reels) (Fox) (Review—Sept. 30).
Dead Game (2 reels) (Art Acord) (Universal).
Deerslayer, The (6,000 feet) (American Releasing).
Deputized (2 reels) (Leo Maloney) (Pathe) (Review—Sept. 30).
Deserted at the Altar (7 reels) (Adapted from Pierce Kingsley's stage play and Grace Miller White's book) (Featured Cast) (William K. Howard and A. Kelley—Directors) (Phil Goldstone) (Review—Sept. 30).
Devilish Dragon, The (1 reel) (Educational—Tony Sarg's Almanac).
Do and Dare (4,744 feet) (Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (Review—Oct. 7).
Doing 'Em Good (1 reel) (Neeley Edwards) (Universal) (Review—Oct. 28).
Don't Shoot (6 reels) (Herbert Rawlinson—Star) (Jack Conway—Director) (Universal) (Review—Aug. 26) (Consensus—Sept. 23).
Door That Has No Key, The (4,853 feet) (Evelyn Brent—Star) (Frank Crane—Director) (Alliance Film Co.) (Review—Sept. 2).
Double Trouble (Fox) (2,000 feet) (Review—Oct 28).
Dusk to Dawn (5,200 feet) (Adapted from the novel, "The Shuttle Soul," by Katherine Hill) (Florence Vidor—Star) (King Vidor—Director) (Associated Exhibitors) (Review—Sept. 9) (Consensus—Sept. 23).

E

East Is West (7,737 feet) (Adapted from the play of the same name by Samuel Shipman and John B. Hymes) (Constance Talmadge—Star) (Sidney Franklin—Director) (First National) (Review—Sept. 9) (Consensus—Sept. 23).
Electric House, the (Buster Keaton) (First National) (2,000 feet) (Review—Oct. 28).
Eskimo, The (2 reels) (Clyde Cook) (Fox) (Review—Sept. 23).
Eternal Flame, The (7,453 feet) (Adapted by Frances Marion from Honore de Balzac's "La Duchesse de Langeais") (Norma Talmadge—Star) (Frank Lloyd—Director) (First National) (Review—Sept. 23) (Consensus—Oct. 21).
Eustace in Africa (5,500 feet) (Review—Sept. 2).

F

Fable of the Hated Rivals, The (Pathe—Cartoon Comedy).
Face the Camera (1 reel) (Psul Parrott) (Pathe) (Review—Sept. 30).
Face in the Fog, The (6,095 feet) (Cosmopolitan-Paramount) (Lionel Barrymore) (5,569 feet) (Review—Oct. 21).
Face to Face (4,587 feet) (Featured Cast) (Playgoers Pictures) (Review—Oct. 7).
Fallen Archers, The (Mutt and Jeff) (Fox) (Review—Oct. 7).
Fangs of Jealousy (1st Episode—"Perils of the Yukon") (Wm. Desmond—Star) (Universal).
Fated Rivals, The (2/3 reel) (Pathe—Cartoon Comedy) (Review—Oct. 7).
Fearless Fido (2/3 reel) (Pathe—Cartoon Comedy).
Fifty-Fifty (1 reel) (Cartoon) (M. J. Winkler—Distributor) (Review—Oct. 21).
Fighting Guide, The (4,905 feet) (William Duncan—Star and Director) (Vitagraph) (Review—Sept. 16).
Fire Fighters (2 reels) (Pathe—"Our Gang" Series) (Review—Oct. 7).
First Flivver, The (Educational—Cartoon) (1,000 feet) (Review—Oct. 28).
Flapper Love (6,000 feet) (American Releasing).
Flesh and Blood (5,300 feet) (Lon Chaney—Star) (Irving Cummings—Director) (Western Pictures Exploitation) (Review—Aug. 19) (Consensus—Sept. 16).
Flies (1 reel) ("Out-of-the-Inkwell" Series) (Out-of-the-Inkwell Co.) (Review—Sept. 16).
Foolish Lives (2 reels) (Universal—Century Comedy).
Fools of Fortune (5,609 feet) (Adapted from W. C. Tuttle's story, "Assisting Ananias") (Featured Cast) (Louis William Chaudet—Director) (American Releasing) (Review—Aug. 19) (Consensus—Oct. 14).
For Rent—Haunted (2 reels) (Johnny Jones) (Pathe) (Review—Sept. 30).
For Your Daughter's Sake (4,903 feet) (Grace Darling—Star) (Burton King—Director) (J. W. Productions) (Review—Sept. 9).
Fortune's Mask (4,975 feet) (Adapted from O. Henry's story, "Cahbages and Kings") (Earle Williams—Star) (Robert Ensminger—Director) (Vitagraph) (Review—Oct. 14).
Forty-four-Caliber Mystery, A (2 reels) (Harry Carey) (Universal—Western).
Fresh Fish (1 reel) (Educational) (Review—Oct. 7).
Fresh Kid, The (2 reels) (Universal) (Comedy) (Review—Oct. 21).
Frozen North, The (2 reels) (Buster Keaton—Star) (First National) (Review—Sept. 30).

G

Galloping Kid, The (5 reels) (Hoot Gibson—Star) (Nat Ross—Director) (Universal) (Review—Sept. 16) (Consensus—Oct. 7).
Giants of the Open (2 reels) (Universal) (Roy Stewart—Star) (Review—Oct. 21).
Ginger Face, The (2 reels) (Johnny Fox) (Universal—Century Comedy).

Girl Who Ran Wild, The (4,506 feet) (Adapted from "M'Liss," a story by Bret Harte) (Gladys Walton—Star) (Rupert Julian—Director) (Universal) (Review—Oct. 7) (Consensus—Oct. 28).

Girl's Desire, A (4,950 feet) (Alice Calhoun—Star) (David Devar—Director) (Vitagraph) (Review—Sept. 2) (Consensus—Oct. 7).

Ghost Breaker, The (5,130 feet) (Adapted from play by Paul Dickey and Charles W. Goddard) (Alfred Green—Director) (Paramount) (Review—Sept. 23) (Consensus—Oct. 21).

Golf Bug, The (Paul Parrott—Star) (Pathe) (2,000 feet) (Review—Oct. 28).

Grandma's Boy (4,800 feet) (Harold Lloyd—Star) (Fred Newmeyer—Director) (Associated Exhibitors) (Review—Aug. 12) (Consensus—Sept. 30).

Graphic, The (Educational Magazine—issued weekly) (1 reel) (Review—Oct. 21).

Great City, The (7,000 feet) (American Releasing).

Gypsy Trail, The (2 reels) (Art Acord) (Universal).

H

Hale and Hearty (Pathe—Comedy) (1,000 feet) (Review—Oct. 28).

Hands of Nara, The (6,000 feet) (From the novel by Richard Washburn Child) (Clara Kimball Young—Star) (Metro) (Review—Aug. 19) (Consensus—Sept. 23).

Headin' North (4,257 feet) (Pete Morrison—Star) (Charles E. Bartlett—Director) (Arrow) (Review—Sept. 23).

Headless Horseman, The (Will Rogers—Star) (Hodkinson) (Adapted from Washington Irving's "Legend of Sleepy Hollow") (Review—Oct. 28) (Length—6,000 feet).

Hear 'Em Rave (1 reel) (Harold Lloyd) (Pathe—reissne).

Heart's Haven (Adapted from novel by Clara Louise Burnham) (Featured Cast) (Eliot Howe and Jean Hersholt—Asst. Directors) (Hodkinson) (Review—Aug. 12) (Consensus—Sept 30).

Henpecked Harry (Cartoon Comedy) (Pathe) (⅔ reel) (Review—Oct. 28).

Hidden Woman, The (4,626 feet) (Evelyn Nesbit—Star) (Allan Dwan—Director) (American Releasing) (Review—Sept. 16).

His First Job (1 reel) (Lewis Sargent) (Universal) (Review—Oct. 7).

His Own Law (2 reels) (Leo Maloney) (Pathe—Range Rider Series).

Home-Made Movies (2 reels) (Ben Turpin) (First National—Mack Sennett Comedy) (Review—Oct. 7).

Hound of the Baskervilles (4,900 feet) (From the story by Sir Arthur Conan Doyle) (Featured Cast) (F. B. O.) (Maurice Elvey—Director) (Review—Sept. 30) (Consensus—Oct. 28).

House of Solomon, The (6,000 feet) (American Releasing).

How Women Love (5 reels) (Betty Blythe—Star) (Kenneth Webb—Director) (Whitman Bennett) (Review—Aug. 26) (Consensus—Oct. 14).

I

If I Were Queen (Ethel Clayton—Star) (F. B. O.) (Length—5,955 feet) (Review—Oct. 28).

Impulse (4,505 feet) (Neva Gerber—Star) (Arrow) (Review—Oct. 21).

Insinuation (Margery Wilson—Star and Director) (Margery Wilson) (Review—Sept. 2).

In the Days of Buffalo Bill (Serial—15 episodes) (Universal) (Review—Sept. 2).

Isle of Doubt, The (5,483 feet) (Wyndham Standing—Star) (Hamilton Smith—Director) (Playgoers Pictnres) (Review—Sept. 30) (Consensus—Oct. 21).

J

Jan of the Big Snows (4,549 feet) (Adapted from the novel of the same name by James Oliver Curwood) (Featured Cast) (Charles M. Seay—Director) (American Releasing) (Review—Sept. 2).

June Madness (5,600 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (Review—Oct. 7).

Just Tony (5,233 feet) (Adapted from Max Brand's novel, "Alcatraz") (Tom Mix—Star) (Lyn F. Reynolds—Director) (Fox) (Review—Aug. 26) (Consensus—Sept. 23).

K

Kentucky Derby, The (Universal-Jewel) (Adapted from Charles Dazey's play, "The Suburban") (Length—5,398 feet) (Review—Oct. 28).

Kickin' Fool, A (2 reels) (Universal) (Review—Oct. 7).

Kids and Skids (2 reels) (Jane and Katherine Lee) (Fox) (Review—Oct. 7).

L

Landlubber, The (1 reel) (Paul Parrott) (Pathe) (Review—Sept. 9).

Let 'Er Run (2 reels) (Dorothy Devore) (Educational—Christie) (Review—Sept. 30).

Light in the Dark, The (7,500 feet) (Hope Hampton—Star) (Clarence I. Brown—Director) (First National) (Review—Sept. 9) (Consensus—Oct. 7).

Lights of New York (Fox).

Little Child Shall Lead Them, A (8,361 feet) (Featured Cast) (J. Searle Dawley—Director) (Fox) (Review—Sept. 16) (Consensus—Sept. 30).

Little Wildcat (5,000 feet) (Alice Calhoun—Star) (David Divad—Director) (Vitagraph) (Review—Sept. 16).

Lone Hand, The (5 reels) (Hoot Gibson—Star) (Universal) (4,857 feet) (Review—Oct. 21).

Long Chance, The (4,331 feet) (Adapted from a Peter B. Kyne story) (Henry Walthall) (Universal) (Review—Oct. 7) (Consensus—Oct. 28).

Lorna Doone (6,083 feet) (First National) (All Star) (Maurice Tourneur—Director) (Review—Oct. 21).

Love Drops (1 reel) (Universal—Comedy) (Review—Oct. 14).

Love Is An Awful Thing (6,500 feet) (Owen Moore—Star) (Victor Heerman—Director) (Selznick) (Review—Sept. 16) (Consensus—Oct. 7).

M

Ma and Pa (2 reels) (First National) (Review—Sept. 9).

Man Vs. Beast (Educational—2 reels) (Review—Oct. 21).

Man Who Played God, The (5,855 feet) (From a play by Jules Eckert Goodman based on Gouverneur Morris' story of same name) (George Arliss—Star) (Harmon Weight—Director) (United Artists) (Review—Oct. 7) (Consensus—Oct. 28).

Man She Brought Back, The (5 reels) (Featured Cast) (Charles Miller—Director) (Playgoers Pictures) (Review—Oct. 7).

Manslaughter (9,061 feet) (Adapted from novel by Alice Duer Miller) (Thomas Meighan—Star) (Cecil B. DeMille—Director) (Paramount) (Review—Sept. 30).

Married Flapper, The (4,662 feet) (Marie Prevost—Star) (Stuart Paton—Director) (Universal) (Review—Aug. 19) (Consensus—Oct. 14).

Masquerader, The (7,835 feet) (Guy Bates Post—Star) (Adapted from novel of the same name by Anna Katherine Green and based upon play by John Hunter Booth) (James Young—Director) (First National) (Review—Aug. 26) (Consensus—Sept. 16).

Matinee Idles (1 reel) (Neeley Edwards) (Universal—Star Comedy).

Mohican's Daughter, The (5,500 feet) (Adapted from the story, "Jees Uck," by Jack London) (Featured Cast) (S. E. V. Taylor—Director) (American Releasing) (Review—Sept. 30).

Miles Brewster and the Super-Six (6 reels) (American Releasing).

Missing Millions (5 870 feet) (Alice Brady—Star) (Joseph Henahery—Director) (Paramount) (Review—Sept. 30) (Consensus—Oct. 21).

Mixed Faces (4,400 feet) (William Russell—Star) (Rowland V. Lee—Director) (Fox) (Review—Oct. 14).

Moonlight Sonata (Prizma) (1,000 feet) (Review—Oct. 28).

Moonshine Valley (5 619 feet) (William Farnum—Star) (Herbert Brenon—Director) (Fox) (Review—Sept. 2) (Consensus—Sept. 30).

Mystery of the Sphinx, The (O. C. Getsinger Production) (Geo. H. Wiley) (Review—Sept. 22).

My Friend, the Devil (Fox) (Harry Millarde Production) (Adapted from Georges Ohnet's novel, "Dr. Rameau") (9,555 feet) (Review—Oct. 28).

N

Never Touched Me (1 reel) (Harold Lloyd) (Pathe—reissue).

New Teacher, The (4,453 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—Aug. 5) (Consensus—Sept. 16).

Nice People (6,244 feet) (Adapted from Rachel Crothers' play of the same name) (Paramount) (Wallace Reid—Star) (William de Mille—Director) (Review—Aug. 26) (Consensus—Sept. 16).

Nippon (1 reel) (Prizma—Scenic) (Review—Oct. 14).

Notoriety (8,000 feet) (Featured Cast) (Will Nigh—Director) (Weber-North) (Review—Oct. 14).

O

Oathbound (4,468 feet) (Dustin Farnum—Star) (Bernard During—Director) (Fox) (Review—Aug. 12) (Consensus—Sept. 16).

Ocean Swells (Educational-Christie) (2,000 feet) (Review—Oct. 28).

Off the Earth (1 reel) (Neeley Edwards) (Universal).

Off the Trolley (1 reel) (Harold Lloyd—Star) (Pathe).

Old Homestead, The (7,696 feet) (Story adapted from Denman Thompson's play) (Featured Cast) (James Cruze—Director) (Paramount) (Review—Oct. 14).

Old Sea Dog, The (2 reels) (Pathe—Comedy) (Review—Oct. 14).

Once to Every Boy (1 reel) (Lewis Sargent) (Universal) (Review—Oct. 21).

One Exciting Night (D. W. Griffith) (Featured Cast) (11,000 feet) (Review—Oct. 21).

On the High Seas (5,050 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Oct. 14).

Other Side, The (6,000 feet) (American Releasing).

Out On Bail (Paul Parrott—Star) (Pathe) (1 reel) (Review—Oct. 21).

P

Paid Back (5 reels) (Gladys Brockwell—Star) (Universal) (Review—Aug. 26) (Consensus—Sept. 23).

Pardon My Glove (2 reels) (Educational—Christie) (Review—Sept. 23).

Peaceful Peters (William Fairbanks—Star) (Arrow) (Length—4,000 feet).

Pink Gods (7,062 feet) (Featured Cast) (Penrhyn Stanlaws—Director) (Paramount) (Review—Oct. 7).

Pirate, The (2 reels) (Lupino Lane) (Fox) (Review—Oct. 7).

Pirates of the Deep (2 reels) (Jack Mulhall) (Universal—Western).

Plaything of An Emperor (Jesse Levinson—Distributor) (Foreign Production) (5,600 feet) (Review—Oct. 21).

Pop Tuttle's Clever Catch (2 reels) (F. B. O.—Comedy) (Review—Oct. 14).

Power of Love, The (Perfect Pictures) (5,000 feet) (Review—Oct. 21).

Priory School, The (2 reels) (Educational—Sherlock Holmes Drama) (Review—Oct. 14).

Proof of Innocence, The (5,000 feet) (American Releasing) (Louise Dupre—Star) (4,800 feet) (Review—Oct. 21).

Punctured Prince, The (Bull Montana—Star) (Metro) (2,000 feet) (Review—Oct. 28).

Q

Queen of the Moulin Rouge (6,704 feet) (Adapted from Paul M. Potter's play of the same name) (Martha Mansfield) (Ray C. Smallwood—Director) (American Releasing) (Review—Aug. 19) (Consensus—Sept. 16).

R

Radio King, The (3 reels) (Serial—10 episodes) (Roy Stewart) (Robert F. Hill—Director) (Universal) (Review—Sept. 30).

Radio Hound, The (2 reels) (Universal—Century Comedy) (Review—Sept. 30).

Rags to Riches (6 reels) (Wesley Barry—Star) (Wallace Worsley—Director) (Warner Bros.) (Review—Oct. 7) (Consensus—Oct. 28).

Rajah, The (1 reel) (Harold Lloyd) (Pathe—reissue).

Red Hot (2 reels) (Fox—Mutt and Jeff) (Review—Oct. 7).

Remembrance (5 650 feet) (Featured Cast) (Rupert Hughes—Director) (Goldwyn) (Review—Sept. 23) (Consensus—Oct. 14).

Rich Men's Wives (6,500 feet) (House Peters—Star) (Gasnier—Director) (Al Lichtman) (Review—Sept. 2).

Riding the Goat (2 reels) (Fox) (Review—Sept. 23).

Ring Tail Romance, A (2 reels) (Educational) (Review—Sept. 9).

Robin Hood (Douglas Fairbanks—Star) (United Artists) (Review—Oct. 28) (10,000 feet).

Romantic Mouse, The (Pathe—Cartoon Comedy) (2/3 reel) (Review—Oct. 21).

Ropin' Fool, The (Will Rogers—Star) (Pathe) (2,000 feet) (Review—Oct. 28).

Roving Thomas Takes a Trip on a Fishing Trawler (1 reel) (Kineto—Educational) (Review—Oct. 14).

Rough Going (2 reels) (Pathe—Western) (Review—Oct. 14).

S

Sage Brush Trail (4,470 feet) (Featured Cast) (Robert Thornby—Director) (Western Pictures Exploitation) (Review—Sept. 2).

Secrets of Paris (All-Star) (Burr & Bennet) (Adapted from Eugene Sue's novel, "The Mysteries of Paris") Length—7,000 feet) (Review—Oct. 28).

Shylock of Wall Street (Burton King) (Dore Davidson—Star) (Length—6,000 feet) (Review—Oct. 28.
Si Senor (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Siren Call, The (5,417 feet) (Dorothy Dalton—Star) (Irvin Willat—Director) (Paramount) (Review—Sept. 23).
Skin Deep (6,500 feet) (Milton Sills—Star) (Lambert Hillyer—Director) (First National-Ince) (Review—Sept. 30).
Skipper's Sermon, The (2 reels) (Educational) (Review—Oct. 14).
Solitary Cylist (Sherloch Holmes Story) (Educational) (2,000 feet) (Review—Oct. 28).
Soul Herder, The (2 reels) (Harry Carey—Star) (Universal—Western).
Some Wild Babies (Kineto) (1 reel) (Review—Sept. 30).
Snitching Hour, The (4,850 feet) (Arthur Housman—Star) (Alan Crosland—Director) (Herbert Steiner) (Review—Sept. 23).
Snowshoe Trail, The (5,382 feet) (Featured Cast) (Chester Bennett—Director) (F. B. O.) (Review—Sept. 23).
Soak the Sheik (1 reel) (Paul Parrott) (Pathe) (Review—Sept. 23).
Some Family (2 reels) (Universal—Comedy) (Review—Oct. 14).
Speed (15 episode serial) (Charles Hutchinson—Star) (George B. Seitz—Director) (Pathe) (Review—Sept. 23).
Speeder, The (2 reels) (Educational—Hamilton Comedy) (Review—Sept. 23).
Steeplechaser, The (2 reels) (Educational) (Jack White—Mermaid) (Review—Oct. 7) (Special Review—Oct. 21).
Starland Review No. 9 (F. B. O.) (Review—Sept. 30).
Story of Ice, The (1 reel) (Fox—Educational) (Review—Sept. 19).
Such Is Life in Amsterdam and Alkmaar (F. B. O.—Hy Mayer Travelaugh) (Review—Sept. 30).
Such Is Life at a Dutch County Fair (F. B. O.—Hy Mayer Travelaugh) (Review—Sept. 23).
Sure-Fire Flint (Johnny Hines—Star) (C. C. Burr) (Length—6,000 feet) (Review—Oct. 28.
Smyrna on Fire (Pathe News—Special) (1 reel) (Review—Oct. 14).

T

Tailor-Made Man, A (8,649 feet) (Adapted from the stage play by James Henry Smith) (Charles Ray—Star) (Joseph De Grasse—Director) (United Artists) (Review—Sept. 23).
Table Top Ranch (4,950 feet) (Neal Hart—Star) (Paul Hurst—Director) (William Steiner) (Review—Oct. 7).
Tepee Town (1 reel) (C. C. Burr) (Review—Sept. 23).
That Son of a Sheik (2 reels) (Neal Burns and Viora Daniel) (Educational—Christie) (Review—Sept. 9).
Their First Vacation (2 reels) (F. B. O.—De Haven) (Vol. Sept. 23).
Three Must-Get-Theres (3,800 feet) (Max Linder—Star) (Max Linder—Director) (Allied Distributors) (Review—Sept. 9).
Thrills and Spills (1 reel) (Fox Educationals) (Review—Sept. 23).
Through English Eyes (1 reel) (Post Nature Pictures Corp.) (Review—Sept. 30).
Through the Storm (5,905 feet) (Edith Stockton—Star) (Playgoers Pictures) (Review—Sept. 9) (Consensus—Sept. 23).
Thundering Hoofs (Peggy O'Day—Star) (Anchor Films) (5,000 feet) (Review—Oct. 21).
Tiger of San Pedro, The (2 reels) (Sherlock Holmes Series) (Educational) (Review—Sept. 30).
Timothy's Quest (6,377 feet) (Adapted from the book of the same name by Kate Douglas Wiggin) (Featured Cast) (Sidney Olcott—Director) (American Releasing) (Review—Sept. 23) (Consensus Oct. 14).
Tin Broncho, The (2 reels) (Fox—Comedy) (Review—Oct 14).
To Have and to Hold (7,518 feet) (Betty Compson-Bert Lytell) (George Fitzmaurice—Director) (Paramount).
Top O' the Morning (4,627 feet) (Gladys Walton—Star) (Adapted from play by Anne Caldwell) (Edward Laemmle—Director) (Universal) (Review—Sept. 9) (Consensus—Oct. 7).
Torchy's Feud (2 reels) (Johnny Hines) (Educational) (Review—Sept. 16).
Trail of the Axe, The (4,320 feet) (Dustin Farnum—Star) (Ernest C. Warde—Director) (American Releasing) (Review—Oct. 7).
Trifling Women (9 reels) (Rex Ingram Production) (Metro) (Review—Oct. 14).
Two Explorers, The (1 reel) (Pathe—Cartoon Comedy) (Review—Sept. 16).
Twin Hushands (2 reels) (F. B. O.) (Review—Oct. 7).
Two-Fisted Jefferson (4,565 feet) (Jack Hoxie—Star) (Roy Clements—Director) (Arrow) (Sept. 16).
Two of a Trade (2/3 reel) (Pathe—Cartoon Comedy) (Review—Oct. 14).
Two Slick Traders (2/3 reel) (Pathe—Cartoon Comedy) (Review—Sept. 30).
Two Scrambled (1 reel) (Harold Lloyd—Star) (Pathe—reissue).

U

Unconquered Woman, The (4,611 feet) (Rubye De Remer—Star) (Marcel Perez—Director) (Lee-Bradford) (Review—Sept. 9).
Under Two Flags (7,407 feet) (Adapted from Ouida's novel) (Priscilla Dean—Star) (Tod Browning—Director) (Universal) (Oct. 7) (Consensus—Oct. 28).
Up and at 'Em (4,580 feet) (Doris May—Star) (William A. Seiter—Director) (F. B. O.) (Review—Sept. 9).
Upper-Cut, The (1 reel) (Paul Parrott) (Pathe) (Review—Oct. 7).

V

Valley of Silent Men, The (6,491 feet) (Alma Ruhens—Star) (Frank Borzage—Director) (From story by James Oliver Curwood) (Paramount—Cosmopolitan) (Review—Sept. 9).
Volcanoes of the World (1 reel) (Fox) (Review—Sept. 19).

W

Water Sports (1 reel) (Fox) (Review—Sept. 23).
Wedding Pumps (2 reels) (Featuring Brownie, the Wonder Dog) (Universal) (Review—Oct. 28).
West Is Worst (2 reels) (East Coast Productions) (Review—Sept. 23).
Wet Weather (1 reel) (Pathe) (Review—Sept. 23).
When the Desert Calls (6,000 feet) (American Releasing).
When Husbands Deceive (5,608 feet) (Leah Baird—Star) (Wallace Worsley—Director) (Associated Exhibitors) (Review—Sept. 2) (Consensus—Sept. 23).
When Knighthood Was In Flower (11,618 feet) (Adapted from Charles Major's novel) (Marion Davies—Star) (Robert G. Vignola—Director) (Paramount—Cosmopolitan) (Review—Sept. 30).
White and Yellow (2 reels) (Jack London Fish Patrol story) (Jack Mulhall) (Universal—Western) (Review—Oct. 7).
Why Do Men Marry (5,000 feet) (Adapted from the story by Leo Gozlen) (Edy Darclea) (Genina—Director) (Unity) (Review—Sept. 23) (Consensus—Oct. 21).
Wildness of Youth, The (7,000 feet) (Featured Cast) (Ivan Abramson—Director) (Graphic Film Corp.) (Review—Aug. 26) (Consensus—Oct. 14).
Wolf Law (Frank Mayo—Star) (Universal) (Length—4,463 feet) (Review—Oct. 28).
Woman He Loved, The (6,000 feet) (William V. Mong—Star) (Edward Sloman—Director) (American Releasing) (Review—Sept. 16) (Consensus—Sept. 30).
Woman Who Came Back, The (5,106 feet) (Adapted from the novel, "Sonia," by Stephen McKenna) (Denison Clift—Director) (Playgoers) (Review—Aug. 12) (Consensus—Oct. 7).
Woman's Woman, A (7,900 feet) (Adapted from Mrs. Nalbro Bartley's story of the same title) (Mary Alden—Star) (Charles Giblyn—Director) (Allied Producers) (Review—Oct. 14).

Y

Yellow Face, The (2 reels) (Adventures of Sherlock Holmes) (Educational).
Yosemite Trail, The (4,735 feet) (Fox) (Dustin Farnum—Star) (Bernard J. Durning—Director) (Review—Sept. 30) (Consensus—Oct. 28).
Young Diana, The (6,744 feet) (Adapted from novel of the same name by Marie Corelli) (Marion Davies—Star) (Albert Capellani and Robert Vignola—Directors) (Paramount—Cosmopolitan) (Review—Aug. 12) (Consensus—Sept. 30).
Young Ideas (1 reel) (Universal—Star Comedy).
Youth Must Have Love (4,368 feet) (Shirley Mason—Star) (Joseph Franz—Director) (Fox) (Review—Sept. 30) (Consensus—Oct. 21).
Youth to Youth (Billie Dove—Star) (Metro) (6,900 feet) (Review—Oct. 28).

Short Subject Reviews, Cont'n'd from page 804.

"The Solitary Cyclist"

(Educational—Drama—Two Reels)

The standard of entertainment value set in the previous Sherlock Holmes' two-reel dramas distributed by Educational is maintained in this one. It is interesting and entertaining though there is not quite such a baffling mystery as in some of the others. The story involves a plot on the part of three men to marry a girl who is the sole heir of a very wealthy uncle. One of them, who proves to be the solitary cyclist who followed her to protect her, really falls in love with her, and with the timely aid of Sherlock Holmes, who is working on the case, saves her from the others and finally wins her love. This picture shows the great detective is as good in a fight as he is in solving mysteries, and there is a lot of punch in this scene.—C. S. S.

"The Graphic"

(Educational—Magazine—One Reel)

The excellent impression produced in the first three issues of Educational's new screen magazine is maintained in this issue. There is both instruction and entertainment of a varied nature, and much good humor. The subjects include "Lunch Time in Manhattan," showing the many varied ways that the New Yorker lunches; another quite unusual and interesting section shows a moonshine plant running at full blast. Ollendorff contributes clever drawings of animals which are then changed into their human counterparts. Many are remarkable but some are a little far fetched. Miss Adeline Gehrin, champion woman fencer in also shown, her work repeated in slow motion.—C. S. S.

"Henpecked Harry"

(Pathe—Cartoon—one Reel)

In this cartoon comedy distributed by Pathe, Cartoonist Terry has taken as his theme the adage that no man is a hero in his own home. The manner in which he works this out by having a henpecked dog prove a hero when he joins the police force and overcomes a notorious bully, only to be ignominiously defeated when he returns home and challenged his wife, is cleverly shown. There is a lot of clever and humorous touches and it is well up to the standard set by the previous issues in this series.—C. S. S.

"Pathe Review 179"

(Pathe—Magazine—One Reel)

It seems as if the series of "Photographic Gems" which has been running in recent issues of Pathe Review gets even finer with each issue. The ones in this number are exquisite. They depict early autumn and are indeed correctly described by the title. There is also an instructive demonstration of specific gravity of salt and fresh water by means of an egg. The color section shows beautiful Alpine scenery along the French-Italian border.—C. S. S.

"Doing 'em Good"

(Universal—Comedy—One Reel)

Slapstick comedy with a moral is the unique combination in this Neely Edwards' subject. The comedy has a point which is achieved definitely and entertainingly. Illustrating the difference between doing good and doing one's friends in burlesque style, it shows that after many attempts in which the hero is "crowned" with success, he finally does something good for himself instead of being "done" good, by others. Violet Joy as the bathing beauty is one reason why the comedy should do well.—M. K.

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